

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQVORVM

THE J. PAUL GETTY MUSEUM • MALIBU

Molly and Walter Bareiss Collection

*Kantharoi and Kantharoid, Skyphos or Mastoid, Skyphoi,
Cups Type A: Bilingual Cups, Red-Figured Cups,
Cups Type B, Cups Type C, Stemless Cups,
Cups of Uncertain Type,
White-Ground Cup, Skyphos in Black Glaze*

MARY B. MOORE

THE J. PAUL GETTY MUSEUM

FASCICULE 8 • [U.S.A. FASCICULE 33]

1998

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The J. Paul Getty Museum, Malibu, Fascicule 8

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FOREWORD

This volume represents perhaps the single most important publication among our CVA fascicules dedicated to the collection of Walter and Molly Bareiss. It has always been universally acknowledged by those familiar with the collection that the red-figured drinking cups—both kylikes and skyphoi—were the greatest strength of the collection, for they included a number of major pieces by the best-known vase-painters of the Late Archaic period. Among these are Douris's cup with youths and men (entry no. 68), the Brygos Painter's kylix with episodes from the tragedy of Ajax (entry no. 49), Makron's dancing komast (entry no. 63), and the Briseis Painter's procession of Anacreontics (entry no. 55), to name just a few of the most familiar.

We were most fortunate to enlist the services of Mary B. Moore in the preparation of this key volume. Few scholars could bring to this publication her breadth of experience and familiarity both with the Bareiss vases, many of which were on loan to the Metropolitan Museum for many years, and with the comparanda among American and European collections. Because Mary Moore has worked over the years on some of the key vases in the Getty Museum's own collection, she has established strong ties with the staff, who are always pleased to welcome her back. We have also had the good luck to be able to add some new fragments to a few of the Bareiss vases since their acquisition by the Museum in 1986. These include some nine additional pieces now incorporated in the Ajax scenes by the Brygos Painter; eight pieces added to the Penthesilea Painter cup (entry no. 75); and one large figural fragment added to the tondo depicting the vomiting komast by Onesimos (entry no. 44). As always, Dietrich von Bothmer most generously provided a number of these key pieces from his own collection, as well as critical information about joins in other collections. The Louvre Museum, which cannot de-accession objects, extended on permanent loan both the large fragment by Onesimos and one of the fragments by the Penthesilea Painter, which were both incorporated into the respective cups.

Like every Museum publication, this volume could not have been realized without the assistance of a large number of people. Karol Wight oversaw the preparation of the manuscript and worked with Mary Moore to answer any and all questions. Ellen Rosenbery photographed most of the vases in preparation for the publication, providing postconservation shots for the newly augmented and restored vessels. Peggy Sanders executed the drawings of profiles and graffiti. The Department of Antiquities Conservation, and especially Susan Lansing Maish, provided the conservation work required prior to photography. What we are most mindful of, however, with the appearance of this particular fascicule is the extraordinary achievement of Walter and Molly Bareiss in gathering these pieces together. We trust that generations of scholars and visitors to the Getty Museum will appreciate the discerning taste and informed judgment that built this wonderful collection.

Marion True

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PREFACE

This *CVA* fascicule, containing the red-figured drinking vessels from the collection of Walter and Molly Bareiss, is the fourth of the projected series of six volumes.¹ The shapes represented are: kantharoi, a skyphos or mastoid, skyphoi, and cups Types A, B, C, and stemless. There are also several cup fragments whose type could not be determined from the small bit of evidence remaining. The fascicule concludes with the splendid white-ground cup of special shape attributed to Euphronios and with a small black-glazed skyphos.

The presentation of the shapes follows the sequence established by Beazley. Within each shape or variant, the order of appearance is chronological. The descriptions follow the format drawn up by the members of the USA *CVA* Committee. For each entry, a profile drawing is offered where desirable and reproduced at the end of the text, on pages 77–87. Graffiti are reproduced in the text at a scale of 1:1. Inscriptions, also in the text, are reproduced in an inscription-Greek font created for these fascicules. Reconstruction drawings are included in some cases to clarify missing parts of a composition and to render it more intelligible. These drawings are the work of the author. The photographs speak for themselves.

Many of these vases were attributed by various scholars, and the name of each is acknowledged under the heading *ATTRIBUTION AND DATE*. Where no name is given, the attribution is by the author.

Since the history of the Bareiss collection was presented so ably by Andrew J. Clark in the initial fascicule of the series, this information is not repeated here and the reader is referred to his text.²

I wish particularly to thank Marion True, Curator of Antiquities, for inviting me to take on this project. It was very generous of her, since these vessels comprise some of the best pieces in the Museum's collection, and it has been a great pleasure for me to work on them. I studied the pieces during a brief visit to Malibu in March 1995. During my stay, the members of the Museum's Department of Antiquities were most helpful to me, and because of their friendly cooperation, I was able to do all the necessary work during the two weeks I was there. I would especially like to single out Karol Wight, Associate Curator, who coped so cheerfully with my frequent queries and the various problems that arose during my work on this fascicule; and Dorothy Osaki, Staff Assistant II, who gladly helped

1. A skyphos by the Kleophrades Painter (inv. 86.AE.224 and 86.AE.270–271) will, however, be published elsewhere by another scholar and is therefore not included in this fascicule.

2. Andrew J. Clark, *CVA Malibu* 1, pp. ix–xi.

in so many other ways. Conservation was carried out by Susan Lansing Maish. The new photography required as a result of recent joins is the work of Ellen Rosenberg, while some of the earlier photography is the work of Penelope Potter. The research and writing of the text was done in New York in the Watson Library of the Metropolitan Museum of Art during my sabbatical from Hunter College in 1994–1995. I wish to thank the friendly staff of the library, especially Doralynn Pines, Chief Librarian, who gave me the use of a carrel, which made the work proceed without interruption. To Carlos Picón, Acting Chairman of the Department of Greek and Roman Art at the Metropolitan Museum, I offer warm thanks for allowing me to consult books and offprints in the departmental library that are not available in Watson. As always, Joan Mertens helped me in many ways too numerous to count.

Among those in the Department of Publications at the Museum and in Publication Services at the Getty Trust who helped see the manuscript through to publication I owe thanks to Christopher Hudson, Publisher; Mark Greenberg, Managing Editor; Benedicte Gilman, Senior Editor; and Elizabeth Chapin Kahn, Production Coordinator. The profiles of the cups, the graffiti, and the two rollout drawings of entry number 75 were drawn by Peggy Sanders. Larry Brady created the font for the Greek inscriptions.

Mary B. Moore
New York City, 1998

ABBREVIATIONS

<i>Addenda</i> ²	<i>Beazley Addenda: Additional References to ABV, ARV² & Paralipomena.</i> 2nd edn. Compiled by T. H. Carpenter, with T. Mannack and M. Mendonça. Oxford, 1989
AJA	<i>American Journal of Archaeology</i>
AK	<i>Antike Kunst</i>
AM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
ARV ¹	J. D. Beazley. <i>Attic Red-figure Vase-painters.</i> Oxford, 1942
ARV ²	J. D. Beazley. <i>Attic Red-figure Vase-painters.</i> 2nd edn. Oxford, 1963
Bloesch, FAS	H. Bloesch. <i>Formen attischer Schalen.</i> Bern, 1940
Bothmer, BMMA	D. von Bothmer. "Aspects of a Collection." <i>Bulletin of the Metropolitan Museum of Art</i> 27 (June 1969): 424–34.
Buitron-Oliver, Douris	D. Buitron-Oliver. <i>Douris: A Master Painter of Athenian Red-Figure Vases.</i> Kerameus, vol. 9. Mainz, 1995
CB	L. D. Caskey, with J. D. Beazley. <i>Attic Vase Paintings in the Museum of Fine Arts, Boston.</i> 3 vols. Oxford, 1931–1963
Cohen, <i>Attic Bilingual Vases</i>	B. Cohen. <i>Attic Bilingual Vases and Their Painters.</i> New York and London, 1978
CVA	<i>Corpus Vasorum Antiquorum</i>
Dierichs, <i>Erotik</i>	A. Dierichs. <i>Erotik in der Kunst Griechenlands.</i> Zaberns Bildbände zur Archäologie, vol. 9. Mainz, 1993
<i>Euphronios</i>	<i>Euphronios der Maler.</i> Exh. cat. Edited by E. Goemann. Berlin, Antikenmuseum, 1991
<i>Eye of Greece</i>	<i>The Eye of Greece: Studies in the Art of Athens.</i> Edited by D. Kurtz and B. Sparkes. Cambridge, 1982
GettyMusJ	<i>The J. Paul Getty Museum Journal</i>
<i>Greek Vases</i>	<i>Greek Vases: Molly and Walter Bareiss Collection.</i> Exh. cat. Entries by J. Frel and M. True. Malibu, The J. Paul Getty Museum, 1983
<i>Greek Vases and Modern Drawings</i>	<i>Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss.</i> Exh. checklist. Entries by D. von Bothmer and J. Bean. New York, The Metropolitan Museum of Art, 1969
<i>Greek Vases in the Getty 3</i>	<i>Greek Vases in the J. Paul Getty Museum.</i> Vol. 3. Occasional Papers on Antiquities, vol. 2. Malibu, 1986

<i>Greek Vases in the Getty 4</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 4. Occasional Papers on Antiquities, vol. 5. Malibu, 1989
<i>Greek Vases in the Getty 5</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 5. Occasional Papers on Antiquities, vol. 7. Malibu, 1991
Harnecker, <i>Oltos</i>	J. Harnecker. <i>Oltos: Untersuchungen zu Themenwahl und Stil eines frührotfigurigen Schalenmalers</i> . Europäische Hochschulschriften. Reihe 38, Archäologie, vol. 18. Frankfurt, 1991
Immerwahr, <i>Attic Script</i>	H. Immerwahr. <i>Attic Script: A Survey</i> . Oxford Monographs on Classical Archaeology. Oxford, 1990
Koch-Harnack, <i>Knabenliebe und Tiergeschenke</i>	G. Koch-Harnack. <i>Knabenliebe und Tiergeschenke: Ihre Bedeutung im päderastischen Erziehungssystem Athens</i> . Berlin, 1983
Kunisch, <i>Makron Kunst der Schale</i>	N. Kunisch. <i>Makron</i> . Kerameus, vol. 10. Mainz, 1997 <i>Kunst der Schale: Kultur des Trinkens</i> . Edited by K. Vierneisel and B. Kaeser. Munich, 1990
Kurtz and Boardman	D. C. Kurtz and J. Boardman. "Booners." <i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 3. Occasional Papers on Antiquities, vol. 2, pp. 35–70. Malibu, 1986
Lezzi-Hafter, <i>Eretria-Maler LIMC</i>	A. Lezzi-Hafter. <i>Der Eretria-Maler: Werke und Weggefährten</i> . Kerameus, vol. 6. Mainz, 1988 <i>Lexicon Iconographicum Mythologiae Classicae</i>
Moore, <i>Agora 30</i>	M. B. Moore. <i>Attic Red-figured and White-ground Pottery</i> . The Athenian Agora, vol. 30. Princeton, 1997
<i>MuM</i>	<i>Münzen und Medaillen, A.G.</i> Auction catalogues. Basel
Oakley, <i>Phiale Painter Para</i>	J. Oakley. <i>The Phiale Painter</i> . Kerameus, vol. 8. Mainz, 1990 J. D. Beazley. <i>Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters</i> . Oxford, 1971
Pfisterer-Haas, <i>Darstellungen alter Frauen</i>	S. Pfisterer-Haas. <i>Darstellungen alter Frauen in der griechischen Kunst</i> . Europäische Hochschulschriften. Reihe 38, Archäologie, vol. 21. Frankfurt, 1989
<i>RA</i>	<i>Revue Archéologique</i>
Reinsberg, <i>Ehe, Hetärentum und Knabenliebe</i>	C. Reinsberg. <i>Ehe, Hetärentum und Knabenliebe im antiken Griechenland</i> . Beck's Archäologische Bibliothek. Munich, 1989
Robertson, <i>Art of Vase-Painting</i>	M. Robertson. <i>The Art of Vase-Painting in Classical Athens</i> . Cambridge, 1992
Cab. Méd.	Cabinet des Médailles, Paris
diam.	diameter
exh. cat.	exhibition catalogue
entry no.	entry number (cross-reference within this fascicule)
I	interior (of vase)
max.	maximum

Kantharoi and Kantharoid

1. Plate 387

Accession number 86.AE.269

Bareiss Collection number 43

SHAPE AND ORNAMENT Flaring neck with narrow torus rim. Double handles attached to lip and shoulder, each with a Herakles knot at about the level of the rim. Ovoid body supported by a flaring foot with reserved resting surface. On underside of floor: band, circle, another band, then two circles (most of inner one lost). Reserved ivy leaves on neck. At each handle a configuration of four palmettes, tendrils, and circles. Below the figures, tongue pattern in black glaze.

SUBJECT A. Boy athlete and Eros. The nude boy stands to right holding a javelin in his left hand. He faces Eros, who carries a strigil in his right hand.

B. Two boy athletes. The left one moves to right holding a strigil in his right hand. His companion stands frontally, looking downward to left, a javelin in each hand.

ATTRIBUTION AND DATE Attributed to Aison by D. von Bothmer. Circa 410 B.C.

DIMENSIONS AND CONDITION Height 10.1 cm; diam. of rim 10.5 cm; width with handles 15.3 cm; diam. of foot 5.9 cm. Nicks and scratches here and there. Glaze thin in places. Fired greenish on inside. Cracked a bit on outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles.

GRAFFITO On underside of foot:



BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 6, no. 69 (L.69.11.32); *Greek Vases*, p. 78, no. 141.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For Aison, see *ARV*² 1174–78; *Para* 460; *Addenda*² 339–40. The Eros on Side A has the same chunky proportions as the youth holding a wreath on London E 524 (*ARV*² 1175.17; *Addenda*² 339), and the pose of the right youth on Side B is a mirror image of

Figure 1

Theseus in the tondo of Madrid 11265 (*ARV*² 1174.1; *Addenda*² 339). The drawing on the present vase is not as crisp or vigorous as on these two comparisons, and the vessel is closer to the slighter pieces by Aison, such as the pelike in Vienna, inv. 1137 (*ARV*² 1177.38).

2. Plate 388, 1–2

Accession numbers 85.AE.475.5+.13+.18+.21 and .16+.20a–b

SHAPE AND ORNAMENT Wall, rim, and handle fragments. Flaring rim. Strap handle.

SUBJECT A and B. Nude satyr. 85.AE.475.5+.13+.18+.21 preserves all of one youthful satyr except for the end of his tail, a little of his left buttock, and all of his left foot. He stands to left playing aulos, his cheek puffed out. Behind him stands a thyrsos. 85.AE.475.16+.20a–b comes from the other side, where a satyr runs to right. He is preserved but for both arms, most of chest, a strip down his front, a little of his right calf, and all of his left foot.

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 11.0 cm; max. preserved dimension 85.AE.475.5+.13+.18+.21: 11.5 cm; 85.AE.475.16+.20a–b: 9.5 cm. Each fragment is strengthened with plaster and painted.

TECHNICAL FEATURES Partial relief contour. Dilute glaze: muscles, hair of both satyrs, tails, line on shaft of thyrsos.

BIBLIOGRAPHY “Acquisitions/1985,” *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA This entry and the next come from two different kantharoi of comparable size and similar scheme of decoration. In addition to the figured fragments presented here, there are quite a few preserving just black glaze, which could belong to either vessel.

3. Plate 388, 3

Accession numbers 85.AE.475.14 and .17

SHAPE AND ORNAMENT Wall fragments.

SUBJECT A or B. Centaur galloping to right. 85.AE.475.17 shows his human torso, outstretched left arm, and raised left foreleg; 85.AE.475.14 preserves the hindquarters and end of tail.

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 85.AE.475.14: 5.8 cm; 85.AE.475.17: 5.5 cm.

TECHNICAL FEATURES Preliminary sketch. Dilute glaze: muscles.

BIBLIOGRAPHY “Acquisitions/1985,” *GettyMusJ* 14 (1986): 187, no. 21.

Skyphoi

4. Plate 388, 4

Accession number 85.AE.484

SHAPE AND ORNAMENT Type A. Rim fragment.

SUBJECT A or B. Woman (head and shoulders) standing frontally, but facing to left, dressed in a chiton and himation. Her hair is bound up with a fillet. At the left break, a bit of reserve (uncertain what: a little of another figure?).

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.6 cm. Glaze pitted in places. Abraded on top side of rim.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles.

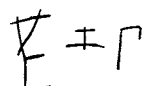
BIBLIOGRAPHY “Acquisitions/1985,” *GettyMusJ* 14 (1986): 187, no. 21.

dle, a sieve, and a small oinochoe. On the ground next to the stand is a neck-amphora with a bail handle. On the wall hang two objects, one is a chytra and the other perhaps a grill. Then, on the right is a large chest embellished with a starburst design. On top of it is a large ornamented box or two baskets, one on top of the other, and an oinochoe decorated with two wreaths. A pointed amphora on the ground leans against the left side of the chest.

ATTRIBUTION AND DATE Unattributed. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Height 15.3 cm; diam. of rim 18.7 cm; width with handles 27.5 cm; diam. of foot 12.1 cm. Broken and mended, with small missing pieces restored in plaster and painted. Glaze misfired a bit under handle B/A.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Stacking ring at about knee level of the figures from contact with another vase during firing.

GRAFFITO On underside of foot: 

5. Plates 388, 5–6; 389

Figure 2

Accession number 86.AE.265

Bareiss Collection number 337

SHAPE AND ORNAMENT Type A. Incurving rim, horizontal handles set just below lip. Torus foot. Resting surface of foot reserved; inside and outside glazed. Reserved line for ground; another between bowl and foot. Two concentric circles on underside of floor.

SUBJECT A. Woman tippler. At the left, a servant girl dressed in a belted chiton walks to right balancing a full wineskin on her head and carrying a jug in her right hand. A sack hangs down her back, suspended from strings that go over her left shoulder and are held in her left hand. She follows a woman dressed in a long belted chiton decorated with two broad vertical stripes, who drinks from a large skyphos held in both hands.

B. Interior scene, a storeroom? At the left is a stand supported by feet in the shape of animal paws and surmounted by a large skyphos like the one held by the woman on Side A. From hooks on the stand hang a la-

BIBLIOGRAPHY *MuM* 34, *Kunstwerke der Antike* (May 6, 1967), lot 169; *Greek Vases and Modern Drawings*, p. 5, no. 68 (L.60.11.70); Bothmer, *BMMA*: 427, and 436, fig. 15; *Greek Vases*, p. 55, no. 39, figs. 39a–b, and p. 78, no. 138; H. Rühfel, *Kinderleben im klassischen Athen* (Mainz, 1984), p. 74, fig. 34; “Acquisitions/1985,” *GettyMusJ* 15 (1986): 160, no. 7; Pfisterer-Haas, *Darstellungen alter Frauen*, p. 143, cat. no. V 2; eadem, in *Kunst der Schale*, p. 314, figs. 53.2a–b; M.-C. Villanueva-Puig, *Images de la vie quotidienne en Grèce dans l’antiquité* (Paris, 1992), p. 108.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA The two sides of the skyphos are thematically linked, the woman having just visited the room where wine and related paraphernalia are stored. Her rather coarse features and prominent double chin mark her as an older woman or as a hetaira. For other women with double chins, often with heavy bodies, the following are a few comparisons: Malibu 80.AE.31,

signed by Phintias (C. Weiß, *Greek Vases in the Getty* 4, p. 83 note 3, and p. 90, figs. 3b–c; Dierichs, *Erotik*, pp. 72–73, figs. 128a–b); Louvre G 13, probably by the Pedieus Painter (ARV² 86.α; *Addenda*² 170; Dierichs, *Erotik*, p. 77, figs. 143a–b); London GR 1922.10–18.1, the name piece of the Oinophile Painter, where a woman is named ΟΙΝΟΦΙΛΗ (ARV² 332.–.1; *Addenda*² 217; Pfisterer-Haas, *Darstellungen alter Frauen*, fig. 137); Florence 3921, by the Brygos Painter (ARV² 372.31; *Addenda*² 225; Dierichs, *Erotik*, p. 80, fig. 148a); and Tarquinia, no inv. no., by the Briseis Painter (ARV² 408.36; *Addenda*² 232; Dierichs, *Erotik*, p. 73, fig. 130). All but the woman on the London lekythos are hetairai. For women drinking, see Pfisterer-Haas, *Darstellungen alter Frauen*, pp. 78–84, who points out that South Italian and Roman literary sources indicate that drink was forbidden to young wives out of fear that it would induce them to commit adultery, or that their children would be born prematurely, but that the ban was lifted once the woman was past child-bearing years (p. 78 and note 293 for a reference to the literary sources). She also remarks that there can be a certain ambiguity between a representation of a woman who is simply an older citizen and one who is an hetaira (p. 79). The woman on the Getty skyphos may well present such an ambiguity.

For a general discussion of women in classical Athens, see chapters 4 and 5 of S. Pomeroy, *Goddesses, Whores, Wives and Slaves: Women in Classical Antiquity* (New York, 1975). In much more detail: Reinsberg, *Ehe, Heterentum und Knabenliebe*, parts 2–3.

For grills, see two clay ones found in the Athenian Agora, P 26165 (rectangular) and P 26266 (circular), both of the fourth century B.C. (B. Sparkes and L. Talcott, *Pots and Pans of Classical Athena*, Agora Picture Book, no. 1 [Princeton, 1958], fig. 45).

For chytra, see B. Sparkes and L. Talcott, *Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C.*, The Athenian Agora, vol. 12 (Princeton, 1970), pp. 224–26. For transport amphorae, see C. Koehler, “Handling of Greek Transport Amphorae,” in *Recherches sur les amphores grecques*, ed. J.-Y. Empereur and Y. Garlan, *Bulletin de correspondance hellénique*, Supplement 13 (1986), pp. 49–67.

6. Plate 390, 1

Accession number 86.AE.266

Barciss Collection number 120

SHAPE AND ORNAMENT Type A. Rim fragment.

SUBJECT A or B. Maenad (preserved to thighs) to right dressed in a belted peplos and holding a cloth (himation?) over her outstretched left arm. She wears a sakkos on her head. In her right hand (now missing) she holds a thyrsos (part of shaft, start of ivy head).

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter by A. Cambitoglou. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 9.0 cm. Glaze nicked here and there, especially at lip.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze.

BIBLIOGRAPHY ARV² 889.156; *Para* 428.156; *Greek Vases*, p. 78, no. 137.

COMPARANDA For the Penthesilea Painter, see ARV² 877–91; *Para* 428–29; *Addenda*² 300–302.

7. Plate 390, 2

Accession number 86.AE.275

SHAPE AND ORNAMENT Type A. Fragment of flaring rim.

SUBJECT A or B. Uncertain (Harpies?): winged figure to right (head, right arm, most of torso). She wears a chiton and leans forward holding a staff or a spear in her right hand. Behind her, the wing of another, to left.

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.7 cm. Surface nicked and scratched. Abrasion on rim.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Penthesilea Painter, see entry no. 6. During a visit to the Getty Museum, J. R. Guy suggested that the figures on the present cup were Harpies, an interpretation that would explain the aggressive posture of the better-preserved one and the fact that the figures move in opposite directions. In the representations of Harpies that I have been able to find, they are not armed, which might argue against this identification of the subject. For Harpies, see L. Kahil and A. Jacquemin, in *LIMC*, vol. 5, pt. 1, pp. 445–50, s.v. “Harpiai.”

8. Plate 391

Figure 3

Accession number 86.AE.267
Bareiss Collection number 348

SHAPE AND ORNAMENT Type A. Incurving lip with horizontal handles placed just below rounded rim. Torus foot with reserved resting surface and groove at join to foot. Three concentric circles with central dot on underside of foot. Two lines for ground that continue around the vase.

SUBJECT A. Dionysos. The god strides to right dressed in a short chiton and boots, an ivy wreath around his head. On his outstretched left arm he holds a threatening snake, while another one slithers forward on the ground. At waist level in his right hand he carries a spear with two sprigs of ivy at its butt end. Above his head: KAΛΙ.

B. Giant. Dionysos's wounded opponent, nude but for a low-crested helmet with the cheekpieces turned up. He falls to the ground as a snake twines around his right leg, biting his thigh. On his left arm the giant has a round shield emblazoned with a serpent, and in his right hand he holds his sword over his head, about to strike a blow. At his left side hangs the empty scabbard suspended from a baldric over his right shoulder.

ATTRIBUTION AND DATE Unattributed. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Height 15.2 cm; diam. at rim 19.0 cm; width with handles 28.8 cm; diam. of foot 12.3–12.4 cm. Glaze misfired reddish at handle A/B and on part of Side B next to it; greenish on inside. Nicks on rim and foot.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, texture of flaps of boots, cheekpiece of giant's helmet, strings hanging from scabbard. Accessory color. Red: sprig of ivy, inscription.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 5, no. 67 (L.69.11.31); *Greek Vases*, p. 78, no. 139.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA The Gigantomachy is a popular myth in Greek art. The earliest representations begin shortly after the Panathenaic Games were reorganized in 566 B.C. and appear on vases dedicated on the Athenian Akropolis. Illustrations of the myth never truly die out, but they occur in greatest numbers in the sixth and fifth centuries B.C. in both sculpture and painting. The ba-

sic studies of the Gigantomachy are by F. Vian: *Répertoire des gigantomachies figurées dans l'art grec et romain* (Paris, 1951) and *La Guerre des géants: Le Mythe avant l'époque hellénistique* (Paris, 1952). He has since brought these studies up-to-date with the collaboration of M. B. Moore, in *LIMC*, vol. 4, pt. 1, pp. 191–270, s.v. "Gigantes." For Dionysos fighting a giant by himself and not as one of several deities in a big ensemble, see *ibid.*, pp. 233–34, nos. 365–84. The god and giant on the present cup are closest to the Nolan amphora at Sperlonga, by the Berlin Painter (*Para* 344.52 *ter*; *LIMC*, vol. 4, pt. 1, p. 233, no. 368), and to Louvre G 434, by the Eithiop Painter (*ARV*² 665.3; *LIMC*, vol. 4, pt. 2, p. 233, no. 375), only there the two appear on the same side of the vase, and the giant wears a short chiton.

9. Plate 390, 4

Accession number 86.AE.268
Bareiss Collection number 121

SHAPE AND ORNAMENT Corinthian type. Wall fragment with incurving lip, reserved line on inside of rounded rim. To left and right at the break, part of the configuration of encircled palmettes and tendrils at each handle.

SUBJECT A or B. Woman standing frontally, head to left, preserved but for her feet. She wears a chiton with a himation over it and holds a decorated box on her outstretched left forearm. Around her head is a broad fillet. Her right arm is outstretched, the hand up.

ATTRIBUTION AND DATE Attributed to the Meidias Painter by D. von Bothmer; probably in his Manner. Circa 410–400 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 13.0 cm; max. preserved dimension 11.6 cm. A few nicks in the glaze. Glaze thin here and there. Misfired next to ornament and on inside.

TECHNICAL FEATURES Partial relief contour. Dilute glaze: some of the decoration on the box.

BIBLIOGRAPHY *Greek Vases*, p. 78, no. 140.

COMPARANDA For the Corinthian type of skyphos, see J. Oakley, "Attic Red-Figured Skyphoi of Corinthian Shape," *Hesperia* 57 (1988): 165–91, where the Getty skyphos is cat. no. 69, on p. 188.

The attribution to the Meidias Painter does not seem firm, for the drawing is not as sure and the drapery not as ornamental as one expects from the Meidias Painter.

Also, women by the Meidias Painter very seldom wear a chiton, the dress of choice being the peplos pinned at each shoulder and having a deep overfold. For the chiton, cf. some of the women on a hydria by the painter himself, Kerameikos 2712 (*ARV*² 1313.6; L. Burn, *The Meidias Painter* [Oxford, 1987], pl. 45a; *Addenda*² 362), or those on the squat lekythos, also in the Kerameikos, inv. 4290, attributed to the painter by U. Knigge

(Burn, op. cit., pl. 33); for the box, cf. the woman holding one on Mainz 118, in the painter's Manner (*ARV*² 1327.87; Burn, op. cit., pl. 21). For the central frond of the palmette breaking through the surrounding tendril, cf. the contemporary unattributed squat lekythos Louvre MNB 2109 (Burn, op. cit., pl. 25d). All of these comparisons show figures that are more decorative than the woman on the present cup.

Skyphoid or Mastoid

10. Plate 390, 3

Accession number 85.AE.483

SHAPE AND ORNAMENT Fragment of bowl and offset rim.

SUBJECT A or B. Symposium. All that remains of the symposiast is his bent right knee covered with a himation and the big toe of his right foot. A basket hangs on the wall.

ATTRIBUTION AND DATE Unattributed. Circa 490–470 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 9.0 cm. Chip in rim.

TECHNICAL FEATURES Preliminary sketch.

BIBLIOGRAPHY “Acquisitions/1985,” *GettyMusJ* 14 (1986): 187, no. 21.

Cups Type A

BILINGUAL CUPS

11. Plates 392–393

Accession number 86.AE.276

Bareiss Collection number 81

SHAPE AND ORNAMENT Moderately deep bowl. Plain rim with reserved line on inside. Uprturned handles, inside of each and panel in the form of a triangle reserved. Between bowl and stem, glazed fillet, articulated by an incised line at top and bottom. Type AY foot with offset resting surface. Side of foot and resting surface reserved. Underside of foot and inside of stem glazed. Reserved line below decoration on outside. Figured decoration between eyes, then at each handle a closed palmette that has a black heart with a small reserved drop in the center. On Side B, the eyes are not centered, but placed closer to the right handle palmette than to the left, and the artist added a tendril to the left palmette to help fill the space.

SUBJECT I. In black-figure, man running to right looking back. He is nude but for a cloak over his left shoulder and right forearm. Inscribed: ΜΕΜΝΟΜΕΝΟΝ ΚΑΛΟ[Σ].

A. In red-figure, between eyes, nude youth running to left. His right arm is extended with the hand open, his left arm is bent and the hand fisted as if the artist intended him to hold something. Around his head is a fillet.

B. In red-figure, between eyes, nose or trefoil.

ATTRIBUTION AND DATE Attributed to Oltos by D. von Bothmer. Potted by Hischylos (Bothmer). Circa 520 B.C.

DIMENSIONS AND CONDITION Height 13.2 cm; diam. at rim 32.4 cm; width with handles 41.5 cm; diam. of foot 12.3 cm; diam. of tondo 10.1 cm. Mended from several large fragments, with small missing pieces restored in plaster and painted, notable among them, most of the face, right shoulder, and upper chest of man in tondo.

TECHNICAL FEATURES Preliminary sketch. Accessory color. *Red*: forelock and beard of man, alternate stripes

Figure 4

on his cloak, pupils of eyes, youth's fillet. Contour of youth's head incised.

BIBLIOGRAPHY *ARV*² 1621.79 *bis* and 1623.20 *bis*; *Addenda*² 159 and 164; Bothmer, *BMMA*: 431, figs. 6–7; *Greek Vases and Modern Drawings*, p. 6, no. 70 (L.69.11.33); S. M. Burke, J. J. Pollitt, et al., *Greek Vases at Yale* (New Haven, 1975), pp. 44–45, no. 41, fig. 41; Cohen, *Attic Bilingual Vases*, p. 385, cat. no. B 75, pl. 88; *Greek Vases*, pp. 40–42, no. 26, and p. 78, no. 143; Harnecker, *Oltos*, p. 226, cat. no. 50.

LOANS New York, The Metropolitan Museum of Art, June 13–October 5, 1969; New Haven, Yale University Art Gallery, November 19, 1975–January 18, 1976.

COMPARANDA For Oltos, see *ARV*² 53–69; *Para* 326–28; *Addenda*² 162–66; Harnecker, *Oltos*; S. Klinger, “The Sources of Oltos’ Design on the One-Piece Amphora, London E 258,” *Archäologischer Anzeiger*, 1993: 183–200. The most exhaustive study of bilingual eye-cups is Cohen, *Attic Bilingual Vases*, part 2, pp. 240–505; for those by Oltos, see pp. 322–99. For the type AY foot, see *ARV*² 39. For an interpretation of the eyes as dramatic masks, see G. Ferrari, “Eye-Cup,” *RA*, 1986: 5–20, esp. 11–20. For a general study on eyes, see M. Steinhart, *Das Motiv des Auges in der griechischen Bildkunst* (Mainz, 1995), *passim*.

In her discussion of bilingual eye-cups by Oltos, Cohen detected a development in the treatment of the eyes and the palmettes at the handles. The present cup belongs to the later bilingual eye-cups by Oltos and is the “earliest of the bilinguals bearing the love-name” (p. 393). Characteristic of these are the reserved ring in the oculus, the attenuated tear duct, and the closed palmette with black heart and central reserved drop.

The following cups by Oltos offer the best parallels to entry no. 11: London GR 1896.6–21.3 (*ARV*² 56.25) and Munich 2604 (*ARV*² 56.26). Two others have the trefoil or nose on Side B: Oxford 515 (*ARV*² 56.27) and Vatican 498 (*ARV*² 55.15; *Para* 326.15; *Addenda*² 163), where a tendril between each eye and the handle palmette emphasizes the symmetry.

12. Plate 394, 1-2

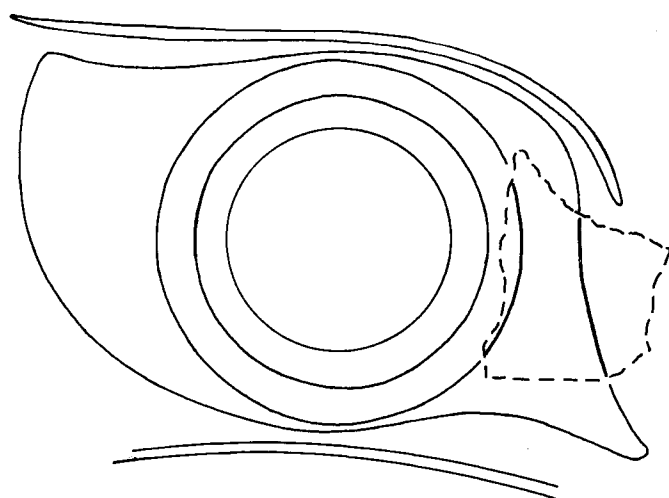
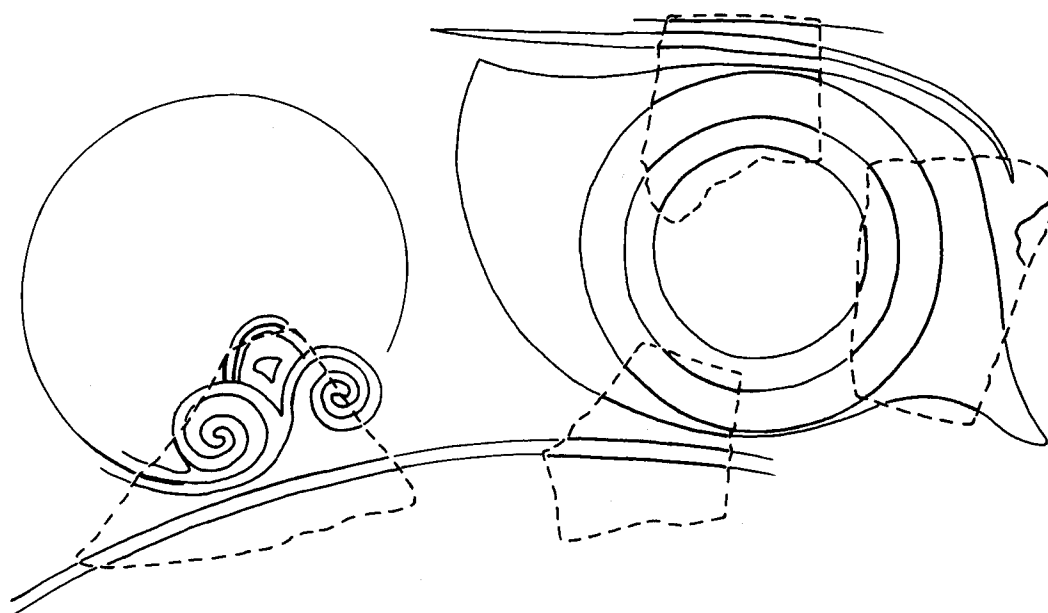
Accession numbers 85.AE.477.6 and 86.AE.274.1-.3, .5-.10

SHAPE AND ORNAMENT Ten nonjoining fragments. Plain rim with a reserved line on both the inside and the outside (86.AE.274.6). Line of glaze for tondo border (86.AE.274.1 and .7). Reserved line for ground on outside (86.AE.274.2 and 85.AE.477.6).

SUBJECT I. In black-figure, man or youth running to right. 86.AE.274.1 preserves part of his left thigh, knee, and calf; 86.AE.274.9 his right buttock, part of his right thigh, calf, and heel. In the field: $\vee \cdot \zeta$, from $\text{KAAO}\Sigma$ most likely.

A-B. In red-figure, eyes. 86.AE.274.2, .6, and .8 pre-

serve part of the left eye on one side: .6, a bit of the oculus, eye, and brow; .8, more of the oculus and eye with just the start of the tear duct and, at the upper right, the end of the eyebrow; .2, a little of the oculus and eye, as well as the groundline. 85.AE.477.6 shows more of the groundline and part of the spirals supporting the palmette at the handle. 86.AE.274.3 (not illustrated) preserves part of the outer ring of the oculus and the start of the tear duct from the left eye on the other side of the cup. The preserved arrangement of the rings is black-reserved-black, all incised (compass drawn). On 86.AE.274.8, at the right break, there is a little of the figured decoration that appeared between the eyes (elbow?). 86.AE.274.5 and .10 do not preserve any part of the figured decoration.



ATTRIBUTION AND DATE Unattributed. Circa 510-500 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo 12.3 cm; max. preserved dimension 86.AE.274.1: 11.6 cm; 86.AE.274.2: 4.0 cm; 86.AE.274.3: 3.7 cm; 86.AE.274.5: 4.7 cm; 86.AE.274.6: 3.8 cm; 86.AE.274.7: 3.9 cm; 86.AE.274.8: 4.3 cm; 86.AE.274.9: 5.4 cm; 86.AE.274.10: 6.9 cm; 85.AE.477.6: 5.4 cm; refired in modern times. Glaze abraded a bit on inside and on 86.AE.274.6.

TECHNICAL FEATURES Relief contour. Incised lines for oculi (compass drawn).

BIBLIOGRAPHY Not previously published.

COMPARANDA The positioning of the tondo fragments and the interpretation of the figure were aided by the comparable figure in the tondo of entry no. 11, by Oltos. If the part of the human figure preserved on 86.AE.274.8 is a bent elbow, it might belong to a seated figure, such as the satyr on Würzburg 468, by Epiktetos (*ARV*² 71.8; *Addenda*² 167). The nearest parallels

for what remains on our cup seem to be two bilingual eye-cups by the Scheurleer Painter. Compare the plump, rather soft shape of the eyes on the outside of Vatican 16515, ex-499 (*ARV*² 169.-.4; *Addenda*² 183). For the figure in our tondo, compare the one in the tondo of the Vatican cup and on Amsterdam 997 (*ARV*² 168.-.1; *Addenda*² 183). For eye-cups, see entry no. 11.

RED-FIGURED CUPS

13. Plates 394, 3-6; 395

Figure 5

Accession number 86.AE.278

Bareiss Collection number 260

SHAPE AND ORNAMENT Deep bowl. Plain rim with reserved line on inside and outside. Between bowl and foot, glazed fillet articulated by incised lines at top and bottom. Type AZ foot with broad resting surface. Side of foot and resting surface reserved; inside of stem glazed. Reserved line around tondo. A band decorated with esses forms the groundline for the figures on the inside. Zone of upright palmettes and lotuses in black glaze below figures on the outside.

SUBJECT I. Courting scene. A youth (preserved from the waist up; a little of his left knee and shin) moves toward another (right thigh and calf), both to right. Each wears a himation, that of the left youth decorated with dot clusters. He also has a dotted fillet around his head. The right youth has his arm around the neck of the left one.

A. Gathering of youths and women. At the left a youth (head missing) stands to right dressed in a chiton and a himation, each garment decorated with dot clusters. In his right hand he holds out a lyre toward a youth seated on a folding stool (part of back leg missing). He wears a himation wrapped around his hips and legs, has a dot fillet around his head, and holds a staff in his left hand. Next comes a woman (lower parts missing) to right, her outstretched left hand holding out a wreath toward a youth (missing: most of head, upper left arm) seated on a stool. She has a diadem around her head and wears a himation over a chiton; the chiton is decorated with dot rosettes, the himation with dot clusters. She also wears a necklace and an earring. The youth is clad in a himation wrapped around his lower body and legs. He holds something in his left hand (an egg?); his right rests on a staff. The last pair of figures consists of a woman (preserved from the hips down) to right hold-

ing out a vessel (stem with foot in two degrees, the upper one decorated with a row of dots) and a man or youth (lower legs and right hand preserved) sitting on a stool facing her. She wears a chiton and a himation, he a himation. In addition he holds two javelins or spears in his right hand.

B. A similar gathering (very little remains of the scene). At the far left, a bit of the hair at the back of the head of a figure to right. Then comes a pair, a man and a youth (heads of each, right shoulder of man with a bit of his himation), also to right. The man wears a dot fillet. At the far right, a youth (head with hair tied up in a krobylos, shoulders, arms, and hands) faces a man (head with dot fillet, shoulders). Each wears a himation (the man's is decorated with dot clusters). The youth plays aulos; the man holds out a drinking cup held by the foot between the forefinger and thumb of his right hand. Between the two, an ivy branch and a dot-leaved plant.

ATTRIBUTION AND DATE Attributed to Psiach by D. von Bothmer. Circa 520 B.C.

DIMENSIONS AND CONDITION Height 11.0 cm; restored diam. 27.5 cm; restored diam. of foot 11.3 cm; diam. of tondo 8.8 cm. Burned in antiquity and refired in modern times. Both handles lost. Mended from many fragments, with the missing pieces restored in plaster and painted, notably nearly half of the tondo and almost all of Side B. About one third of the foot restored in plaster. Some abrasion around the tondo.

TECHNICAL FEATURES Added clay: A, sound box of lyre, folding stool, legs of right stool; B, ivy and plant. Preliminary sketch: buttocks and thighs of second youth. Incision: strings of lyre. Ghost of a vase below the figures on the outside from stacking in the kiln. Accessory colors. *Red*: hearts of palmettes; A, cushions on seat of folding stool and stool at right, staffs held by seated youths (right staff flaked). *White*: A, object (egg?) held by second youth, bosses of folding stool,

legs of right stool; B, auloi, cup. *Red or white* (flaked): wreaths, dot fillets, wreath held by woman on Side A, arms and cross-piece of lyre.

BIBLIOGRAPHY J. R. Mertens, "Some New Vases by Psiax," *AK* 22 (1979): 22–37, pl. 11; *Greek Vases*, p. 30, no. 18, and p. 78, no. 142.

COMPARANDA For the red-figured work by Psiax, see *ARV*² 6–9; *Para* 321; *Addenda*² 150–51. The most detailed discussion is the one by Cohen, *Attic Bilingual Vases*, pp. 196–239. See also, J. R. Mertens, "Some New Vases by Psiax," *AK* 22 (1979) pp. 22–37, who presents five vases, among them entry no. 13, and discusses all of the comparanda for that cup on pp. 30–34. For the type AZ foot, see *ARV*² 39.

14. Plate 396

Accession number 86.AE.277

Bareiss Collection number 44

SHAPE AND ORNAMENT Deep bowl. Plain rim. Upturned handles, inside of each and panel reserved. Between bowl and stem, glazed fillet articulated by a reserved line at top and bottom. Type AY foot. Side of foot and resting surface reserved. Underside of foot and stem glazed. Reserved line around tondo.

SUBJECT I. Satyr running to right, looking back and holding a full wineskin in both hands. Around his head is a wreath.

ATtribution AND DATE Attributed to Oltos by J. D. Beazley. Circa 520–510 B.C.

DIMENSIONS AND CONDITION Height 13.2–13.3 cm; diam. at rim 33.0 cm; width with handles 41.0 cm; diam. of foot 12.6 cm; diam. of tondo 11.8 cm. A few chips in resting surface of foot. Mended from fragments, with small missing pieces restored in plaster and painted, notable among them part of the wineskin and of the satyr's legs and torso.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Stacking ring on outside from contact with another vase during firing. Incised contour for hair. Accessory color. *Red*: tail, wreath, ties around openings of wineskin.

BIBLIOGRAPHY *ARV*² 1623.125 *bis*; *Para* 327.125 *bis*; *Addenda*² 166; *Greek Vases*, pp. 40–42, no. 27, figs. 27a–b, and p. 78, no. 144; Harnecker, *Oltos*, p. 221, cat. no. 23.

COMPARANDA For Oltos, see entry no. 11. The satyr is very similar to the one in the tondo of Naples 2615, who holds krotala (*ARV*² 57.43; *Addenda*² 164). For the type AY foot, see *ARV*² 39.

Figure 6

Cups Type B

15. Plate 397, 1

Accession number 86.AE.304

Bareiss Collection number 79

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Reserved line for tondo border.

SUBJECT I. Maenad running to right, looking back. Missing are most of her head—except for the tip of her nose, her mouth, and chin—her left shoulder and elbow, and nearly all of her left leg. She wears a long chiton with a spotted feline (panther) skin over it, the forelegs knotted at her throat, and a necklace. Her right arm is outstretched; in her left hand she carries a thyrsos at waist level. Above her right hand: H.



ATTRIBUTION AND DATE Attributed to Oltos by D. von Bothmer. Probably near him (see below). Circa 520–510 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo 10.0 cm; max. preserved dimension 8.4 cm. Surface somewhat abraded. Glaze a bit thin here and there.

TECHNICAL FEATURES Preliminary sketch? Relief contour. Dilute glaze: spots on pelt? Accessory color. Red: inscription, leaves of thyrsos.

BIBLIOGRAPHY *Greek Vases*, p. 81, no. 171; Harnecker, *Oltos*, p. 246, cat. no. A 25.

COMPARANDA For Oltos, see the bibliography cited for entry no. 11. The present cup is probably near Oltos, not by him, for several features are difficult to parallel in his work. The first is the extended hand with the fingers spread apart; Oltos usually just separates the fingers with a line of glaze, as in the following examples: the diskos thrower on one side of Vatican, Astarita 46 (*ARV*² 55.19; *Addenda*² 163); Theseus on Madrid 11267 (*ARV*² 58.53; *Addenda*² 164); Artemis (?) on London E 8 (*ARV*² 63.88; *Addenda*² 165); and the old man on London E 16 (*ARV*² 61.75; *Addenda*² 165). An exception is the outstretched left hand of Herakles on Vatican 16546, ex-502 (*ARV*² 66.126; *Para* 327.126; *Addenda*² 166). Much about the panther skin is unusual. To begin with, while the legs are knotted at the maenad's throat, both legs appear on the same side of the neck instead of one on each side. The paws have five toes instead of four. Compare feline skins by Oltos himself or even close to him: the maenad on London E 812.1 (*ARV*² 68.10), Dionysos on London E 8, and the maenad on London E 16. These are panther skins, but the same holds true for Oltos's lion skins, e.g., Herakles on London E 8. For his spotted feline skins Oltos either groups the spots in clusters or covers the exterior of the pelt with closely spaced black dots. Clusters: Dionysos on London E 8 and on Villa Giulia 50388 (*ARV*² 65.114; *Addenda*² 166). Closely spaced: the maenad behind Dionysos on London E 16; the maenad on London E 40 (*ARV*² 59.54; *Addenda*² 164); and Herakles on Vatican 16546 and on Akropolis 450 (*ARV*² 66.134). The dots on the present cup are widely spaced and in dilute glaze. The artist forgot to put spots on one whole leg of the pelt. In the work of Oltos, I have not been able to parallel the sleeve of the maenad's chiton, with its strange hanging folds, nor the contour of her right side drawn *inside* the contour defining her chiton. In general, our maenad looks like a weakened version of the one on the fragmentary cup in Baltimore, Johns Hopkins University + Florence 1 B 21 + Heidelberg 5 + Brunswick 537 + Bowdoin 1913.14 (*ARV*² 59.55; *Addenda*² 164). For all these reasons it is perhaps preferable to consider entry no. 15 a cup near Oltos instead of by him. Harnecker, *Oltos*, pp. 209–10, independently reached a similar conclusion and assigned this fragment to the Circle of Oltos. Harnecker, however, thought that a foreleg and a hind leg were knotted at the throat and that the unspotted part of the pelt indicated the inside.

16. Plate 397, 3

Accession number 86.AE.341

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Reserved line for tondo border.

SUBJECT I. Warrior running to right, looking back. All that remains is his left shoulder and arm, one thigh and knee. He wears a helmet (only a little of the crest and tail are preserved) and carries a spear held at waist level. Inscribed behind him:]ΕΜΝΟ[.

ATTRIBUTION AND DATE Perhaps by Oltos. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo 10.5 cm; max. preserved dimension 8.9 cm. Refired by J. V. Noble. Nicks on surface.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: inscription. Rim of shield incised (compass drawn).

BIBLIOGRAPHY Not previously published.

COMPARANDA The first preserved letter looks like a miswritten epsilon and, if so, the inscription should be restored to read: Μ]ΕΜΝΟ[ΑΚΑΛΟΣ. This is the kalos name favored by Oltos, particularly in the middle and late phases of his career, and not by any other painter. For the list, see *ARV*² 1599–1601; *Addenda*² 397–98; add entry no. 11. Most of these kalos inscriptions appear in the tondo, as it does here, and perhaps this fragment is by Oltos. Not much remains to confirm an attribution, except that this pose—a figure running to right looking back—is a favorite of the artist. Here are a few examples: entry no. 14; Louvre F 127 (*ARV*² 55.14; *Addenda*² 163); Oxford 515 (*ARV*² 56.27); Rome, Torlonia (*ARV*² 59.56; *Addenda*² 164); Villa Giulia (*ARV*² 63.91; *Addenda*² 165); and Oxford G.262, ex-V.516 (*ARV*² 63.92; *Addenda*² 165). On Oxford 515 and Rome, Torlonia, Oltos has drawn the torso as seen from the front, not from the back, and very likely this is also the view of the torso on the present cup. Thus, the shield would be carried on the *right* arm and the spear in the *left* hand, an arrangement that is at odds with the way hoplites were armed.

17. Plate 398

Figure 7

Accession number 86.AE.279

Bareiss Collection number 142

SHAPE AND ORNAMENT Rather deep bowl. Rim offset on inside; plain rounded rim. Thin reserved line at junction of offset, sometimes covered with glaze. Continu-

ous curve between bowl and foot, except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Reserved line for tondo border and junction of offset of lip.

SUBJECT I. Singing komast reclining to right accompanying himself on the barbiton. He has a wreath around his slightly balding head and a himation wrapped around his hips and his legs, which are bent at the knees. He leans against a striped pillow; his left foot is braced against the tondo border. The couch is merely a narrow slat. Inscribed at top of tondo: ΕΥΟΙΕΟΣΕΣ.

ATTRIBUTION AND DATE Attributed to Epiktetos by E. Deppert. Circa 510 B.C.

DIMENSIONS AND CONDITION Height 7.8 cm; diam. at lip 18–18.3 cm; width with handles 25.3 cm; diam. of foot 8.3 cm; diam. of tondo 10.3 cm. Mended from three fragments, with missing pieces restored in plaster and painted, notably a section of the rim above the komast's head. Glaze abraded on handle B/A.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, secondary folds on himation. Accessory color. *Red*: wreath, inscription, tuning knobs of barbiton. The seven strings of the instrument are in relief line.

BIBLIOGRAPHY *Para* 329.83 *ter*; *Addenda*² 168; *Greek Vases and Modern Drawings*, p. 6, no. 71 (L.69.11.40); *Greek Vases*, p. 43, no. 29, fig. 29, and p. 78, no. 145.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For Epiktetos, see *ARV*² 70–80; *Para* 328–29; *Addenda*² 166–69. For his bilingual work, see Cohen, *Attic Bilingual Vases*, pp. 400–54. The Getty cup is closest to the barbiton player in the tondo of London E 37 (*ARV*² 72.17; *Para* 328.17; *Addenda*² 167), not only for the composition, but also for the shape of the reveler's hair, his hairstyle and slight balding, as well as for the himation and for the striped pillow. For the pillow, the following examples also offer good parallels: Oberlin 67.61 (*Para* 329.14 *bis*; *Addenda*² 167) and Baltimore, Johns Hopkins University B 3 (*ARV*² 75.56; *Addenda*² 168).

18. Plate 397, 2, 4–6

Accession number 86.AE.306

SHAPE AND ORNAMENT Four nonjoining bowl and rim fragments. Plain rim with reserved line on inside and outside.

SUBJECT A or B. Fight. 86.AE.306.1 preserves the helmeted head and right forearm of a warrior who strides to right, his spear held ready, a round shield (a little of its rim) held on his left arm (now missing). Nothing of his opponent is preserved. Behind him is the point of a spear and a bit of the helmet of a companion. The Corinthian helmet of each is pushed up, baring the face. 86.AE.306.2 shows, at the left, the helmeted (Chalcidian) head, right shoulder, and upper arm of a warrior to left. To judge from his small size in relation to the other figures, he probably stands in a chariot. Next comes an Oriental archer (top of head with leather cap, most of back, start of each arm) striding to left. He wears a long-sleeved jacket decorated with a lozenge pattern, an X in the center of each lozenge; at his left side hangs a closed quiver (part). Next comes a warrior (legs missing) who also moves to left, spear held ready in right hand, a round shield (device: an octopus with $\text{KA} \searrow \text{O} \swarrow$ written above it) on his left arm. He wears a low-crested Corinthian helmet that is pushed back on his head, his forelock protruding between the cheekpieces below the noseguard. At the far right of this fragment is the shin of another warrior, also to left. At the lower right break is a bit of reserve that may be part of the body of a fallen figure. In front of the archer's head:] $\tilde{\epsilon}$ N. 86.AE.306.4 shows the face of a warrior with helmet (cheekpiece, end of nasal) pushed back, his forelock poking through the cheekpieces, and the helmet crest of another as well as a bit of his round shield and spear, both to left. 86.AE.306.3 preserves part of a spear and heads (?).

ATTRIBUTION AND DATE Attributed to Epiktetos by J. D. Beazley. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.306.1: 8.7 cm; 86.AE.306.2: 15.0 cm; 86.AE.306.3: 4.0 cm; 86.AE.306.4: 4.5 cm. 86.AE.306.2 is mended and strengthened with plaster. A few nicks on the surface.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: down on cheek of youth on 86.AE.306.1. Rim of shield incised (compass drawn). Abrasion on rims on 86.AE.306.3 and .4. Accessory color. *Red*: inscription. Two small holes are drilled very close together in the pushed-up helmet of the warrior on 86.AE.306.2: they go all the way through the wall, but are not for a mend, for they are not on each side of a break.

BIBLIOGRAPHY *ARV*² 1624.24 *bis*; *Para* 328.24 *bis*; *Greek Vases*, p. 81, no. 173 (where the fragments are erroneously listed as S.81.AE.1.3 and Bareiss 403); K. Kilinski II, *AK* 37 (1994): pl. 2.6 (86.AE.306.2).

COMPARANDA For Epiktetos, see entry no. 17. For the octopus as a shield device in the work of Epiktetos, cf. the one carried by a warrior, once Munich, Preyss (*ARV*² 74.37); and the partially preserved one held by the left warrior on Side A of London E 35 (*ARV*² 74.38; *Addenda*² 168). There, the last three letters of KALOS appear above the octopus. For other examples of the octopus as a shield device, see K. Kilinski II, *AK* 37 (1994): 9 note 35 (I know the example on the Preyss cup from this reference); also, J. Neils, *AJA* 99 (1995): 442 notes 66–68. For the difference in scale between someone standing in a chariot and others standing on the ground, cf. London E 16, by Oltos (*ARV*² 61.75; *Addenda*² 165). The difference in scale there is not nearly as great as it is on 86.AE.306.2. The helmets of the warriors on 86.AE.306.1 and .2 are typical for Epiktetos, e.g., the one worn by Memnon on Villa Giulia 57912 (*ARV*² 72.24; *Addenda*² 167), or the youthful warrior with his horse on London E 136 (*ARV*² 78.94; *Addenda*² 169). An oddity in the work of Epiktetos is the forelock poking out between the cheekpieces of the warrior's helmet on 86.AE.306.2. This is a well-known feature in the work of Euphronios and occasionally that of Oltos, thus suggesting an affinity between this cup and the work of these two contemporaries. A few examples. Euphronios: all of the helmeted figures on New York 1972.11.10 (*Euphronios*, cat. no. 4; *Addenda*² 396, 404, and 405); the left Amazon on Side B of Arezzo 1465 (*ARV*² 15.6; *Para* 322.6; *Euphronios*, cat. no. 13; *Addenda*² 152); Hypnos, Thanatos, and Akamas on the cup once in the Hunt Collection (*Euphronios*, cat. no. 34); and Ajax on Malibu 77.AE.20 (*Euphronios*, cat. no. 35). Oltos: Kyknos on London E 8 (*ARV*² 63.88; *Addenda*² 165).

19. Plate 397, 7–8

Accession numbers 86.AE.350.1–.2

SHAPE AND ORNAMENT Two nonjoining bowl fragments. Reserved line below figures.

SUBJECT A or B. 86.AE.350.2 preserves a male (part of buttocks, genitals, start of right foot, a little of left heel) sitting on the ground in a three-quarter view. It is uncertain what remains on 86.AE.350.1, perhaps part of another figure sitting on the ground.

ATTRIBUTION AND DATE Unattributed. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.350.1: 3.55 cm; 86.AE.350.2: 4.6 cm.

TECHNICAL FEATURES Relief contour. Dilute glaze: ankle of sitting figure.

BIBLIOGRAPHY Not previously published.

COMPARANDA For a nude frontal figure seated on the ground, see K. Schauenburg, *AM* 86 (1971): 51 note 39, with earlier bibliography and a list of examples that adds to those collected previously. In Schauenburg's list, the earliest example is a Tyrrhenian amphora attributed by Bothmer to the Timiades Painter. This shows a satyr named Elasistratos not actually sitting on the ground, but squatting above it (K. Schauenburg, *Mededelingen van het Nederlands Instituut te Rome*, n.s., 6 [1979]: pl. 5, fig. 12; for the attribution, see p. 16 note 20). The motif as it appears on 86.AE.350.2 comes in later and Epiktetos initiates it (Cohen, *Attic Bilingual Vases*, pp. 411–12, credits him with inventing it). Examples by Epiktetos are these: Würzburg 468, a satyr (*ARV*² 71.8; *Addenda*² 167); Villa Giulia (part ex-Florence), Heidelberg 18, and augmented with Villa Giulia by Bothmer, a komast (*ARV*² 70.2 and 71.9; Cohen, *Attic Bilingual Vases*, p. 412, cat. no. B 87 [for the joins]; *Addenda*² 166 and 167); Oberlin 67.61, a komast (*Para* 329.14 bis; *Addenda*² 167); and Heidelberg 16, a woman (*ARV*² 74.47). Epiktetos's examples show a development from the early scheme, where both legs are bent sharply at the knee, turned outward, and shown in profile (e.g., Würzburg 468), to a later one, where one leg is completely frontal (e.g., Oberlin), an observation made by Cohen (p. 412). 86.AE.350 may be by Epiktetos, for it depicts the early scheme and is closest to Würzburg 468 and Villa Giulia et al., but so little remains, it is difficult to be sure. For Epiktetos, see entry no. 17.

20. Plate 399, 1–3

Accession numbers 86.AE.305.1–2

Bareiss Collection number 1D

SHAPE AND ORNAMENT Two nonjoining bowl and rim fragments. Plain rim with a reserved line on inside and outside. Reserved line for tondo border and for groundline on outside. At each handle a configuration of palmettes (part of each preserved): a small palmette below the handle, a large one with ribbed fronds to each side.

SUBJECT I (86.AE.305.1). Cock (feet, ends of two tail feathers, and sickle feather) to right. Inscribed behind the cock: Ε[Π]ΟΙ.

A (86.AE.305.1). Theseus and the Bull of Marathon. All of the hero is preserved except his head and most

of his left arm, but for the hand. He leans over the bull, bracing himself on its neck with his bent left leg. Behind him hangs his cloak on the branches of a tree. The bull is fettered and down on its left knee: one rope binds its left foreleg, the other is tied to its testicles. Missing are the bull's hindquarters, but for the legs, and its tail, but for the tassel.

B (86.AE.305.2). Satyr with a full wineskin. All that remains is most of the wineskin and a little of the satyr's back and tail. Above the wineskin, just below the rim: ΡΟΙΔΑΧΟΣ.

ATTRIBUTION AND DATE Attributed to the Euergides Painter by D. von Bothmer. Circa 510 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 25.0 cm; estimated diam. of tondo 9.8 cm; max. preserved dimension 86.AE.305.1: 23.1 cm; 86.AE.305.2: 10.4 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze (very faint): muscles; anatomy of bull, especially the fleshy wrinkles on its neck and around its eye. Accessory color. *Red*: inscriptions, leaves on the tree, ropes, end of the bull's tail (the tassel).

BIBLIOGRAPHY *Greek Vases*, p. 81, no. 172; B. M. G. Alloero, in *LIMC*, vol. 3, pt. 1, p. 156, no. 3, s.v. "Briakchos"; A. Kossatz-Deißmann, *Greek Vases in the Getty* 5, p. 149, cat. no. 3, and p. 138, fig. 3.

COMPARANDA For the Euergides Painter, see *ARV*² 87–98; *Para* 330; *Addenda*² 170–72. The most detailed discussion of his work is P. Rouillard, "Le peintre d'Euergidès," *RA*, 1975: 31–60. For the cock, cf. Boulogne 561 (*ARV*² 88.10); Toledo 61.25 (*ARV*² 90.36; *Addenda*² 171); and Akropolis 103 (*ARV*² 95.121). The cocks on the Boulogne and Toledo cups stand on a reserved horizontal groundline, whereas ours stands on the tondo border. The Akropolis fragment merely preserves the head and neck. The Toledo cup is signed by Euergides as potter; the Akropolis fragment preserves the last three letters of the potting verb. Very likely it and the present cup were also signed by Euergides. For his signatures, see *ARV*² 87. The palmette next to the handle on 86.AE.305.1 was probably similar to the one below the handle on London GR 1920.6–13.1 (*ARV*² 88.1; *Addenda*² 170). Our identification of Theseus and the Bull is based on the one on Side A of Oxford 1929.465, by Epiktetos, where the hero's name is inscribed (*ARV*² 90.29). It is unlikely to be Herakles and the Bull, for none of the hero's attributes is present. See L. Todisco, in *LIMC*, vol. 5, pt. 1, pp. 61–62, 66, s.v. "Herakles." For Theseus and the Bull, see J. Neils, in *LIMC*, vol. 7, pt. 1, pp. 937–38,

s.v. "Theseus." For Briakchos, see B. M. G. Alloero, in *LIMC*, vol. 3, pt. 1, pp. 155–56, s.v. "Briakchos"; also, A. Kossatz-Deißmann, "Satyr- und Mänadennamen auf Vasenbildern des Getty-Museums und der Sammlung Cahn (Basel), mit Addenda zu Charlotte Fränkel, *Satyr- und Bakchennamen auf Vasenbildern* (Halle, 1912)," *Greek Vases in the Getty S*, pp. 131–99, esp. p. 149 for Briakchos.

21. Plate 399, 4

Accession number 86.AE.365

SHAPE AND ORNAMENT Bowl and rim fragment. Plain rounded rim with reserved line on inside and outside. Part of handle palmette preserved at left of fragment.

SUBJECT A or B. Youth to right. All that remains of him is his wreathed head (except for tip of nose, mouth, and chin) and his right shoulder. Behind his head: $\vdash O$.

ATTRIBUTION AND DATE Probably by the Euergides Painter. Circa 520–510 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 9.4 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: inscription, wreath.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Euergides Painter, see entry no. 20. The palmette with reserved heart separated by three lines from the open petals is typical for the Euergides Painter. For the palmette, here are some examples: London GR 1920.6–13.1 (*ARV*² 88.1; *Addenda*² 170); Leipzig T 3372 (*ARV*² 89.23; *Para* 330.23; *Addenda*² 170); London E 20 (*ARV*² 90.35; *Addenda*² 170); Toledo 61.25 (*ARV*² 90.36; *Addenda*² 171); and New York 09.221.47 (*ARV*² 91.52; *Addenda*² 171). For the youth, the following are good parallels: those on London GR 1920.6–13.1; the nude youth running on London E 10 (*ARV*² 90.33; *Addenda*² 170); the youth leading a horse on the outside and the youth in the tondo of London E 20; the youth in the tondo of London E 21 (*ARV*² 91.49); and those on New York 09.221.47.

22. Plate 400, 1

Accession number 86.AE.323

SHAPE AND ORNAMENT Bowl fragment.

SUBJECT A or B. Fight. At the bottom of the fragment is a fallen warrior (much of head with high-crested

Corinthian helmet pushed back, right shoulder) to right. Behind him is a mount (most of head, neck, shoulder, and forelegs), to left. All that remains of its rider is his right hand holding the reins and the toes of one foot.

ATTRIBUTION AND DATE Euergidean (D. von Bothmer). Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 7.7 cm. Glaze thin in places.

TECHNICAL FEATURES Relief contour. Dilute glaze: down on fallen warrior's cheek. Accessory color. *Red*: rein.

BIBLIOGRAPHY Not previously published.

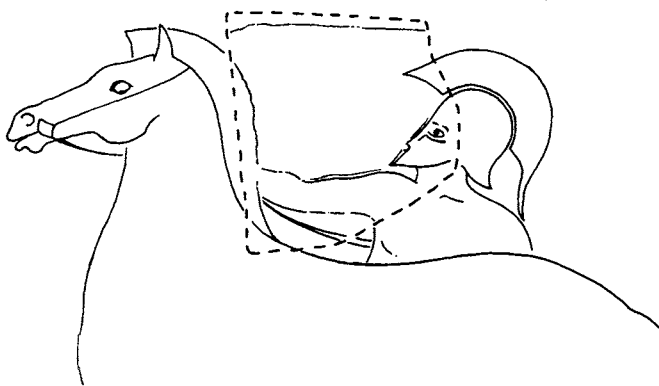
COMPARANDA Whether to call the foot of the rider the left or the right is difficult to decide, for the presence or absence of toes is not decisive. On Düsseldorf 1963.25, the Euergides Painter omitted the toes of the left foot of a rider to left (*ARV*² 1625.44 *bis*; *Para* 330.44 *bis*; *Addenda*² 171), as did Oltos on Munich 2606 (*ARV*² 64.102; *Addenda*² 166). The rider on the present cup is probably dismounting, for this would explain why his right hand appears alongside his mount's neck and not at the withers or even a little farther back (compare the two cups just cited). For a rider dismounting, see M. B. Moore, "The Cottenham Relief," *GettyMusJ* 2 (1975): 48 note 55, with earlier bibliography; and especially C. H. E. Haspels, *Attic Black-figured Lekythoi* (Paris, 1936), p. 52 and note 2. A good example, though somewhat later than entry no. 22, is the Amazon on Munich 2379, by the Painter of Bologna 228, for there the right foot and hand are in positions comparable to those on the Malibu fragment (*ARV*² 512.10; *Addenda*² 252).

23. Plate 400, 2

Accession number 86.AE.382

SHAPE AND ORNAMENT Fragment of plain rim with reserved line on inside and outside.

SUBJECT A or B. Warrior to left, leading a horse. All that remains is his face encased in a low-crested Corinthian helmet (the front of its crest appears at the break) and part of his outstretched right arm. At the very bottom of the fragment and at the left edge is a bit of reserve that represents the withers and the start of the mane of the horse. The dark line below the warrior's arm is the rein.



ATTRIBUTION AND DATE Unattributed. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.7 cm. Glaze misfired reddish brown. Surface of figure abraded.

TECHNICAL FEATURES Relief contour. Accessory color. *Red*: rein.

BIBLIOGRAPHY Not previously published.

COMPARANDA The following are good parallels for a warrior leading a horse: those on London E 8, by Oltes (*ARV*² 63.88; *Addenda*² 165); Düsseldorf 1963.25, by the Euegides Painter (*ARV*² 1625.44 *bis*; *Para* 330.44 *bis*; *Addenda*² 171); and Cab. Méd. 512, by the Epeleios Painter (*ARV*² 147.26).

24. Plate 400, 3–6

Figure 8

Accession number 86.AE.281

Bareiss Collection number 46

SHAPE AND ORNAMENT Shallow bowl. Plain rim with reserved line on inside and outside. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and foot. Side of foot and resting surface reserved. Underside of foot glazed. Reserved line for tondo border and for ground on outside. At each handle, configuration of three palmettes, two up, the middle one down. Type AY foot.

SUBJECT I. Nude youth running to right, looking back, holding a drawn sword in his right hand, in his left a sheathed one, with a baldric attached to the scabbard. Around his head is a wreath. In the field: ΚΝΙΟC; ΗΟΛΙΣ.

A. Youth holding two horses by the reins. He moves to right, looking back, with a petasos on his head and a himation over both shoulders. The petasos is held in place by a cord that goes under his chin and around the nape of his neck. The left horse moves to left, its head

held high; the right walks to right, looking back. In the field: ΗΟΛΙΣΚΑΛΟΣ.

B. The like. On this side, the youth is nude but for a wreath around his head, and he leads the two horses. He moves to right, looking back. The left horse follows him; the right curves its neck downward, as if to relieve pressure caused by the bit. In the field: ΗΟΛΙΣΚΑΛΟΣ.

ATTRIBUTION AND DATE Attributed to the Manner of the Epeleios Painter by J. D. Beazley. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Height 12.1–12.4 cm; diam. of rim 34.3 cm; width with handles 42.0 cm; diam. of foot 13.0 cm; diam. of tondo 11.5 cm. Mended from many fragments, with missing pieces restored in plaster and painted.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Incised: contour of youth's hair in tondo and on Side A. Accessory color. *Red*: inscriptions, baldric, cord of petasos, reins of horses, wreaths.

BIBLIOGRAPHY *ARV*² 1629.25 *bis*; *Para* 335.25 *bis*; *Greek Vases*, p. 79, no. 147.

COMPARANDA For the Epeleios Painter and his Manner, see *ARV*² 146–53; *Para* 335–36; *Addenda*² 179–80. For the heads of the youths, a good comparison is the one in the tondo of Heidelberg 23 (*ARV*² 151.44; *Para* 335.44). The horses find their best comparison with the ones on the exterior of Montauban 2 (*ARV*² 149.22; *Addenda*² 179). For the type AY foot, see *ARV*² 39.

25. Plates 401–402; 403, 1–5

Accession number 85.AE.472

Bareiss Collection number 387

SHAPE AND ORNAMENT Thirteen nonjoining fragments of bowl, rim, and start of stem. Plain rim with reserved line on the inside (85.AE.472.1c, .6–.8). Part of one handle and panel preserved (85.AE.472.4): inside of handle and panel reserved. Continuous curve between bowl and stem (85.AE.472.1c). Reserved line for tondo border and for ground on outside.

SUBJECT I (85.AE.472.1c). Youth at krater. A nude youth (missing: lower half of head, back, right leg from the knee down, and a little of left leg) stands to left, knees slightly bent as he reaches into a large bell-krater with lugs. Around his head is a wreath. In front of him: τ; behind: λ.

A-B. Fight with horsemen? 85.AE.472.1c preserves a bit of both sides. At the left of the better-preserved side, a youth flees to left (his right leg from the knee down, a bit of his round shield held out behind him: device?). He runs alongside a horse (most of tail, a little of haunch) and is probably trying to restrain it (see below). They are followed by another horse (missing: most of back, top of tail) that gallops to left and seems to be riderless (there is no leg alongside its rib cage); a warrior (legs) runs alongside its flank on the far side. His spear appears to the right of the horse's forelock, just below the rim. Then come the legs from the knees down of a warrior who has fallen backward to right. At the upper right break is a bit of reserve, perhaps the fallen warrior's forearm.

B. At the right break is a curved object, unclear what, then the right foot with the heel raised very high of someone to left. At the left break, just above the groundline, is a bit of reserve that may be the heel of another figure.

It was virtually impossible to ascertain where the rest of the fragments fit into the composition, and it is entirely possible that they belong to more than one cup, but the drawing and technical features are so alike that it seemed wiser to keep all the fragments together. Thus, I just describe them below.

85.AE.472.1a-b: part of one warrior running to left: a bit of his left calf (greaved), right thigh, top of greave, and the lower right quadrant of a round shield emblazoned with a dolphin (end of body, tail).

85.AE.472.2: warrior (most of head with Corinthian helmet, a bit of torso) fallen backward to right, a round shield (device: tripod) on his outstretched left arm. Then come two legs that look as if one belongs to a warrior running to left, the other to one who has fallen backward to right.

85.AE.472.3: warrior (a little of hair, part of back) to left, holding a spear at waist level in his left hand. He wears a helmet (a bit of the low crest). Behind him a round shield seen in three-quarter view (device: tripod), probably held by a warrior to left. At lower left, a bit of reserve that belongs to this warrior (leg?).

85.AE.472.4 (not illustrated): start of one handle and part of a figure to the left of it.

85.AE.472.5: thigh; lower calf and start of foot to right; lower calf and foot to left.

85.AE.472.6: falling or fallen warrior (head with high-crested Corinthian helmet, shoulder) to right. Above his helmet, the raised right arm and hand with spear of

another warrior, and, in the lower left, his buttocks and the start of his right thigh, indicating that he strides to left. The long tail of this warrior's helmet crest overlaps the crest of the fallen warrior. In front of the latter, at the break, the rim of a round shield seen in front view. Above the warrior's arm: $\Pi \wedge \vee$.

85.AE.472.7: warrior (head with low-crested Corinthian helmet) to left, holding a spear. There is a bit of reserve overlapping the tail of the crest (uncertain what). In front of the warrior, most of the head of a horse and a little of its mane and neck, also to left. In front of the horse's head, between the spear and the helmet crest: Δ .

85.AE.472.8: warrior to left, back of head with low-crested helmet, its tail overlapped by a round shield.

85.AE.472.9: round shield emblazoned with an eagle held by a warrior (a bit of thigh) to left; also the shaft of a spear. In the lower left, a little reserve—a shield?

85.AE.472.10: parts of shields?

85.AE.472.11: shield.

85.AE.472.12: uncertain—perhaps part of a horse; shields.

85.AE.472.13: calf of warrior to left; lower foreleg and hoof of horse, also to left. Between them, the hind legs of another horse.

ATTRIBUTION AND DATE Attributed to the Epeleios Painter or his Manner. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Diam. of tondo 12.0 cm; max. preserved dimension 85.AE.472.1a-b: 6.1 cm; 85.AE.472.1c: 27.0 cm; 85.AE.472.2: 8.3 cm; 85.AE.472.3: 7.0 cm; 85.AE.472.4: 5.7 cm; 85.AE.472.5: 5.3 cm; 85.AE.472.6: 7.2 cm; 85.AE.472.7: 11.0 cm; 85.AE.472.8: 3.5 cm; 85.AE.472.9: 4.6 cm; 85.AE.472.10: 3.1 cm; 85.AE.472.11: 2.6 cm; 85.AE.472.12: 3.3 cm; 85.AE.472.13: 4.6 cm. Glaze thin here and there.

TECHNICAL FEATURES Preliminary sketch. Relief contour. The rims of the shields on 85.AE.472.2, .7, and .10 are incised (compass drawn). Accessory color. *Red*: inscriptions, wreath of youth at laver.

BIBLIOGRAPHY "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA For the Epeleios Painter and his Manner, see entry no. 24. Whether to attribute the present cup to the Epeleios Painter or to opt for his Manner is a bit of a toss-up. On vases by the painter himself and those in his Manner, there is only minimum articula-

tion of anatomy for both man and beast, as on this cup and on entry no. 24. For the youth restraining a horse, the one on Cab. Méd. 512 offers a good parallel for the one on 85.AE.472.1c (*ARV*² 147.26). Other comparisons are better made with cups in the Manner of the Epeleios Painter. The youth at a krater is similar to the one in the tondo of Baltimore 48.89, in the Manner of the Epeleios Painter (*ARV*² 151.51; *CVA* Baltimore 1, pl. 45.3 and p. 45 for bibliography concerning this subject). The fights resemble those on Würzburg 470 (*ARV*² 149.9); Florence 3965 (*ARV*² 149.14); and Munich/Greenwich, ex-Bareiss 45 (*ARV*² 149.15; *Para* 335.15; *Addenda*² 179: there, this cup is confused with entry no. 24). Quite common is the row of rather large dots on the crest of the helmet just above the support. On those by the painter himself, there is usually a line above the dots (e.g., Cab. Méd. 512); on those in the painter's Manner, this line may be omitted, as it is on the present cup. For the tripod shield device on 85.AE.472.5, but without the line incised on the leg, these are two good parallels: entry no. 28, attributed here to the Manner of the Epeleios Painter; and Heidelberg, once London market, attributed by Bothmer to the Manner of the Epeleios Painter: I, komast and large wineskin; A, mule covering a mare; B, aulete between two warriors (*Cat. Sotheby's*, London [July 1, 1969], lot 218, p. 98, not illustrated).

26. Plate 403, 6-9

Accession numbers 86.AE.351.1-2, 86.AE.366, and 86.AE.375

SHAPE AND ORNAMENT Four nonjoining bowl and rim fragments. Plain rim with reserved line on inside and outside. Start of handle root at far left of 86.AE.366 and 86.AE.375, indicating that those two fragments come from different sides of the cup.

SUBJECT A-B. Komasts. 86.AE.351.2 and 86.AE.366 come from the same side of the cup because the height of the figures is about the same. 86.AE.366 preserves most of a komast (lower right leg and most of left missing) to right, back to viewer, filleted head turned to left. In front of him are the hand, fingers, and lower arm of another. In back of the komast, a reserved area that is part of the handle panel. Behind the head of the komast, below the rim: H/Λ. 86.AE.351.2 shows the outstretched right arm with a skyphos balanced in the palm of the hand of someone to right with a himation over the arm at the elbow; then the outstretched right arm and hand of someone facing; at the bottom of the fragment is a bit of reserve that looks like the leg of a feline skin. Above the skyphos: ΛΛ'. Because of the

handle root, 86.AE.375 must come from the other side of the cup, and I suggest that 86.AE.351.1 also does, for the shoulders of the figures are at the same height and considerably higher than the shoulder of the figure on 86.AE.366. 86.AE.351.1 shows the back of a filleted head and the right shoulder of a man or youth, possibly in back view, head to left. 86.AE.375 preserves a sharply bent elbow and part of stick held by this figure; reserved area at left belongs to the handle panel.

ATTRIBUTION AND DATE Attributed to the Manner of the Epeleios Painter or thereabouts by D. von Bothmer. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.351.1: 4.1 cm; 86.AE.351.2: 5.8 cm; 86.AE.366: 10.1 cm; 86.AE.375: 4.3 cm. Glaze fired a little greenish on 86.AE.366 below the outstretched arm of the youth and on 86.AE.375.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze. Accessory color. *Red*: inscriptions, fillets, stick.

BIBLIOGRAPHY Not previously published.

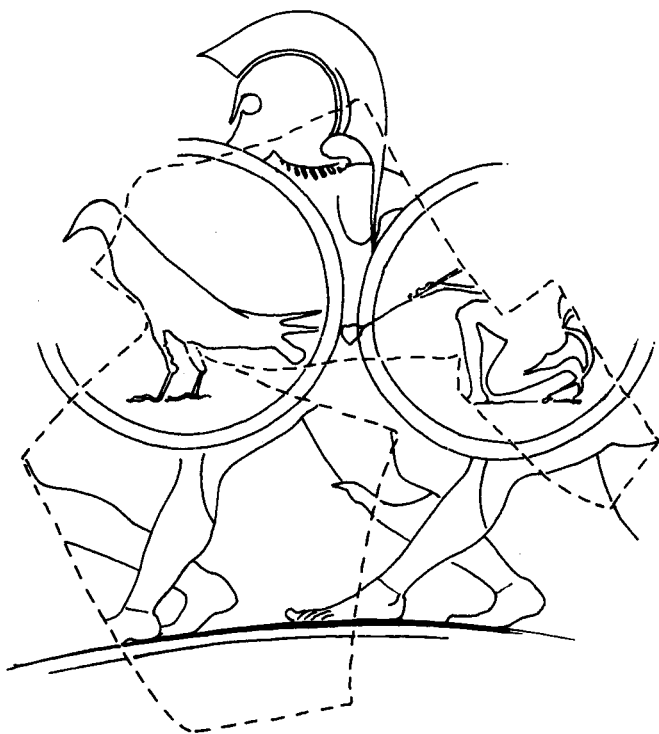
COMPARANDA For the Epeleios Painter and his Manner, see entry no. 24. The komasts on this cup may have looked something like the ones on the outside of Brussels A 3047, by the Epeleios Painter (*ARV*² 146.7).

27. Plate 403, 10-11

Accession numbers 86.AE.355.1-4

SHAPE AND ORNAMENT Two nonjoining bowl fragments. Reserved line for ground.

SUBJECT A or B. Fight. 86.AE.355.1+.3+.4 preserves parts of three warriors to left. At the far left is the left leg (from the knee down) of a warrior, the heel raised very high. The next (missing: most of head, all of right arm, and right leg from the knee down) wears a low-crested Corinthian helmet and greaves, but otherwise was probably nude, for there is no evidence of a garment covering his back and upper thighs. He has a round shield (device: an eagle to left, complete except for head and neck). Of the last warrior, very little remains: a bit of his left buttock, start of both thighs, most of left foot. His round shield is emblazoned with a satyr (missing: head and torso, most of arms) kneeling on the ground to left holding a trumpet. By mistake, the artist has let the trumpet extend beyond the rim of the shield. 86.AE.355.2 preserves the feet of someone standing to left.



ATTRIBUTION AND DATE Perhaps the Manner of the Epeleios Painter. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.355.1+.3+.4: 9.0 cm; 86.AE.355.2: 4.5 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: lines on greaves. Rims of shields incised (compass drawn).

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Epeleios Painter and his Manner, see entry no. 24. The loose drawing and the large shield devices recall the following in the painter's Manner: Chicago 89.111 (*ARV*² 148.4; *Addenda*² 179), Würzburg 470 (*ARV*² 149.9), and London E 7 (*ARV*² 149.16; *Addenda*² 179).

28. Plate 403, 12

Accession number 86.AE.370

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Reserved line for tondo border and for groundline on outside.

SUBJECT I. Warrior to left. All that remains of him is a bit of one leg bent sharply at the knee (at the lower right break). He holds a round shield seen in three-quarter view (device: tripod) and is armed with a spear (part of shaft, head). Between the shield and the reserved line: ζ/Δ .

ATTRIBUTION AND DATE Probably in the Manner of the Epeleios Painter. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo 10.0 cm; max. preserved dimension 10.3 cm.

TECHNICAL FEATURES Relief contour. Accessory color. *Red*: inscription. Stacking ring on outside from contact with another vase during firing.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Epeleios Painter and his Manner, see entry no. 24. For the shield device, see entry no. 25. The composition on the present tondo was probably similar to the one in the tondo of Amsterdam 2232, by the Euergides Painter, which shows a warrior kneeling to left armed with shield and spear (*ARV*² 94.111). The tripod on the Amsterdam shield, however, has two legs, while there is only one leg on the present fragment and on the two parallels for the painter cited above.

29. Plate 404, 1–3

Accession numbers 86.AE.330, 86.AE.331, and 86.AE.343

SHAPE AND ORNAMENT Three nonjoining bowl and rim fragments, one (86.AE.330) with part of plain rim with a reserved line on inside and outside. Reserved line for tondo border and for ground (86.AE.343). Palmette at handle (part of one preserved on 86.AE.343).

SUBJECT I. Uncertain (all that remains is a small amount of reserve next to the border).

A or B. Symposium. 86.AE.330 preserves most of the filleted head, the shoulders, and all of both arms of a young woman standing to left playing auloi, her cheek puffed out. She wears a chiton. In front of her is a bit of the striped pillow of a symposiast's couch. Between the two: ΛOOC C[, retrograde. 86.AE.343 may come from the same side of the cup. It shows most of the couch (the top of the leg at the head of it is missing) with the drapery of the symposiast reclining on it. In front of the couch is a table laden with cakes and pieces of meat hanging down. The bit of reserve at the right break may be part of a drinking or pouring vessel on the table. Below the table: $\perp\epsilon$, retrograde. At the far right is the right foot of a standing figure, very likely the aulete. 86.AE.331 shows another aulete: his lower torso, legs to mid-calf, and folds of his himation. Behind him is part of a couch with the drapery of a symposiast, and in front of the couch, one end of the feasting table with a cake on it. In front of the musician is

a little bit of reserve that may be the pillow of a second couch; between the two: ζ .

ATTRIBUTION AND DATE Perhaps by the Epeleios Painter or in his Manner. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.330: 4.55 cm; 86.AE.331: 6.2 cm; 86.AE.343: 12.8 cm. Scratch on 86.AE.331. Nicks here and there.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: inscriptions, meat.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Epeleios Painter, see entry no. 24. For the symposium, see B. Gossel-Raeck, "Das Symposion—ein Beispiel," and idem, "Bilder vom Symposion," in *Kunst der Schale*, pp. 216–21 and 222–27, with bibliography.

The best comparison is Munich 2616 (*ARV*² 147.17; *Kunst der Schale*, p. 225, fig. 36.7), where the tables and pillows are very similar. The head of the aulete finds good parallels in some of the komasts on Brussels A 3047 (*ARV*² 146.7) and Basel BS 463 (*ARV*² 147.16; *Addenda*² 179), both by the painter himself. Normally he lets the figures extend to the handles without a palmette configuration, but on cups in his Manner or related to him there is occasionally a palmette similar to the one on 86.AE.343, for instance, on Baltimore 48.89, in his Manner (*ARV*² 151.51; *CVA* Baltimore 1, pl. 46); Heidelberg 23 (*ARV*² 151.44; *Para* 335.44); and Northampton, Smith College, which is compared with him (*ARV*² 153.–; *Addenda*² 180). The composition on each side of the Getty cup probably depicted an aulete standing to left between two symposiasts, each reclining on a couch.

30. Plate 404, 4

Accession number 86.AE.332

SHAPE AND ORNAMENT Bowl and rim fragment. Plain rim with reserved line on inside and outside.

SUBJECT A or B. Youthful athletes (boxers, or, pankratiasts?). An athlete (preserving all of filleted head, torso to waist, outstretched left arm, less the hand, part of the left thigh and knee) moves to right, about to grasp the head (the top and a little of the face remain) of one who is down. He, too, wears a fillet.

ATTRIBUTION AND DATE Unattributed. Circa 510 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.8 cm.

TECHNICAL FEATURES Incised line for contour of hair of both athletes. Preliminary sketch. Relief contour. Accessory color. *Red*: fillets.

BIBLIOGRAPHY Not previously published.

COMPARANDA The composition may have resembled that of two boxers in the tondo of Agora P 24110, by Epiktetos (*ARV*² 76.82; *Addenda*² 168; Moore, *Agora* 30, p. 333, cat. no. 1514, pl. 143), and those in the tondo of the name piece of the Painter of Bologna 433, 28067, ex-433 (*ARV*² 106.2; D. Vanhove, ed., *Le Sport dans la Grèce antique: Du Jeu à la compétition* [Brussels, 1992], p. 357, cat. no. 225; ill. p. 356).

31. Plates 404, 5; 405–406

Figure 9

Accession number 86.AE.280

Bareiss Collection number 242

SHAPE AND ORNAMENT Rather deep bowl. Plain rim with reserved line on inside and outside. Uprturned handles, inside of each and panel reserved. Continuous curve between bowl and stem except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved; remaining underside of foot glazed. Reserved line for tondo border and for ground on outside. Coral-red between tondo and lip, save for a narrow band of glaze between it and the reserved line below the lip.

SUBJECT I. Youthful reveler moving to right, holding a cloak over his outstretched left arm, in his right hand a cane pointed downward. Around his head is a wreath. Inscribed: $\kappa\alpha\lambda\iota\varsigma\wedge\Delta[\]\chi\lambda$.

A. Revelers. Starting from the left, two nude youthful revelers move quickly to right, the second with a cloak over his outstretched left arm. Then comes a similar one to left, a cloak over his left arm, a stick held at waist level in his right hand. The last two are similar. The first holds his cloak over his outstretched left arm and has a stick held vertically in his right hand; the right has a cloak over his right arm. Each has a wreath around his head. In the field between the first three: $\wedge[\]\iota+\iota\varsigma\omicron\iota$ (I) κ ; between the last two: $\angle\angle\kappa$.

B. Revelers. The first reveler moves to right, a stick held at waist level in his right hand, his cloak over his outstretched left arm. He faces one who looks like a twin. The third reveler moves to left looking back, his cloak over both shoulders as well as over his out-

stretched left arm; his right arm is raised and bent. The face of the next is preserved, but not the rest of his head; he moves to left, a stick held at waist level in his right hand, his cloak over his outstretched left arm. The head of the final reveler is missing. He moves to right looking back (what remains of his torso makes this clear). He has no cloak. Each wears a wreath around his head. In the field between the first two: NΛ|+; between 3 and 4: KΛ|; below handle B/A: Λ|+|.

ATTRIBUTION AND DATE Unattributed. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Height 10.7–11.2 cm; diam. at rim 27.5 cm; width with handles 35.5 cm; diam. of foot 11.2 cm; diam. of tondo 10.5 cm. Mended from many fragments, with missing pieces restored in plaster and painted, notably the area to the left of handle B/A on Side B. Some abrasion on the inside in the coral-red. A little mottling on the outside on Side B. Glaze misfired greenish inside stacking ring (see below) and on underside of foot; reddish in places on Side B and on Side A next to handle B/A.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: wreaths, inscriptions. B. Cohen, *Marsyas* 15 (1971): 6 note 8: “This cup has misfired and there are many traces of accidental red on the outside.” Stacking ring on underside from contact with another vase during firing. The vase that supported entry no. 31 and created the stacking ring was not centered directly below the tondo, but slid slightly toward handle B/A. Thus, its mark is not equidistant from the side of the foot, but closer to the stem on one side. The position of the stacking ring indicates that this support vase must have had an inward-curving rim, otherwise part of the ring could not be so close to the stem. A skyphos comes to mind.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 6, no. 80 (L.60.1.142.9); Bothmer, *BMAA*: 433, no. 10; B. Cohen, *Marsyas* 15 (1971): pl. 3, fig. 4a; *Greek Vases*, p. 79, no. 146; “Acquisitions Supplement,” *GettyMusJ* 15 (1987): 160–61, no. 7.

COMPARANDA For the technique of coral-red, the basic study is still B. Cohen, “Observations on Coral-Red,” *Marsyas* 15 (1971): 1–12.

This cup was initially attributed by Bothmer to the Painter of London E 2, later by him to the Ambrosios Painter. Superficially, it resembles Munich 2614, by the latter painter (*ARV²* 173.2; *Para* 338.2; *Addenda²* 184), but there are problems with this attribution. On the Getty cup, the abdominal muscles of the youths on the outside are drawn in black glaze, which is not the

case for figures by the Ambrosios Painter that are known to me. More pertinent is the manner in which the youths on the Getty cup hold their cloaks over an outstretched arm and the odd conceit of the groups of three lines to indicate drapery folds. The Ambrosios Painter always shows the cloak over both arms or over one shoulder, and the folds are grouped logically (e.g., Munich 2614). The best parallel for the folds on the Getty cup seems to be Amsterdam 52, by the Painter of Berlin 2268 (*ARV²* 154.13; *Addenda²* 180), but it is not a characteristic feature of his style. The Getty cup is far superior in quality to this painter. The articulation of the abdominal muscles by means of lines drawn in black glaze finds something of a parallel in the ballplayer in the tondo of the name piece of the Painter of Louvre G 36 (*ARV²* 114.–.1; *Addenda²* 174). In her study of the coral-red technique, Cohen somewhat doubted the attribution to the Painter of London E 2, yet thought that there might be a potting link with the workshop of Kachrylion (op. cit., p. 6). She did not speculate further on who the painter of the Getty cup might be.

32. Plate 407, 1

Accession number 86.AE.309

Bareiss Collection number 55

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside and outside.

SUBJECT A or B. Satyr to left playing auloi. Most of his face with cheek puffed out, forelock with wreath, and both hands holding the instrument remain. At the break in front of him, part of a facing figure (left arm and, just below the rim, a few leaves of a wreath similar to the one worn by the satyr).

ATTRIBUTION AND DATE Attributed to the Ambrosios Painter by J. D. Beazley. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.4 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles. Accessory color. *Red*: wreaths.

BIBLIOGRAPHY *ARV²* 1631.7 *ter*; *Para* 338.7 *ter*; *Greek Vases*, p. 81, no. 176.

COMPARANDA For the Ambrosios Painter, see *ARV²* 173–75; *Para* 338; *Addenda²* 184. Compare the satyrs on Boston 01.8024 (*ARV²* 173.9; *Addenda²* 184) and on London E 817 (*ARV²* 175.32).

33. Plate 407, 2-3

Accession number 86.AE.308

Bareiss Collection number 265

SHAPE AND ORNAMENT Bowl fragment. Plain rim with a reserved line on outside. Reserved line for tondo border and for ground on outside.

SUBJECT I. Top of wreathed head of youth or man to left. Behind him, a curved reserved area: something carried on his shoulder?

A or B. Four jumpers to right: head, chest, both arms, and buttocks of 1, his head turned back; all of 2 but for face, right shoulder, upper right arm, lower right leg and foot, toes of left foot, his head also turned back; all of 3 but for parts of his legs; all of 4 except for top of head, hands, left leg from the knee down, and toes of right foot. The arms of 1 are bent, those of 2 and 3 outstretched in each direction, those of 4 outstretched in front of him. Each jumper is nude but for a wreath around his head, and each holds a pair of jumping weights (*haltēres*).

ATTRIBUTION AND DATE Unattributed. Circa 510-500 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 22.0 cm; max. preserved dimension 9.1 cm. Mended from many fragments, with missing pieces strengthened with plaster. A few nicks here and there.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: wreaths.

BIBLIOGRAPHY *Greek Vases*, p. 81, no. 175.

COMPARANDA Bothmer attributed this cup to the Wider Circle of the Nikosthenes Painter, but the youths on the Getty cup have no abdominal muscles, and the drawing of the collarbones is different. The youths on this cup seem closest to some of those by the Thalia Painter, especially the following features: the relative absence of articulation of muscles, the positioning of the collarbones and their hook-shaped termini, and the more-or-less straight continuation of the front contour of the thigh into the abdominal area. Compare these figures: the acontist on Cab. Méd. 335 (*ARV*² 112.1; *Addenda*² 173); the komasts on the better-preserved side of Palermo V 655 (*ARV*² 113.3); Warsaw 198514, exterior (*ARV*² 113.4; *Para* 332.4; *Addenda*² 173); and the youth in the tondo of Louvre G 37 (*ARV*² 113.5; *Addenda*² 173). These figures may not be similar enough to those on the Getty cup to confirm an attribution, but they are the closest I have been able to find.

34. Plate 407, 4-9

Accession numbers 86.AE.356.2-.9

SHAPE AND ORNAMENT Seven nonjoining fragments of bowl and plain rim with a reserved line on inside and outside.

SUBJECT I (86.AE.356.4, not illustrated). Uncertain: a little of a figure and in the field: T.

A-B. Fights. Since it is uncertain how the fragments fit into the composition, they are just described in the list below.

86.AE.356.2: front of low crest of helmet worn by a warrior to right.

86.AE.356.3: part of outstretched arm covered with a himation; above L.

86.AE.356.5: warrior to left: raised right arm with spear held ready, right shoulder, back of helmeted head, the helmet with a low crest.

86.AE.356.6: top of helmet crest and a bit of one arm of a warrior to right. Behind the helmet, just below the rim: A.

86.AE.356.7+.9: outstretched arm covered with a himation; above the highest point of the himation: M. Then comes a warrior to left: all of head protected by a low-crested Chalkidian helmet, start of right arm; about half of round shield (device: starburst) held on his outstretched left arm.

86.AE.356.8: warrior to left: most of head protected by a Chalkidian helmet, part of torso and start of outstretched right arm. He wears a corselet. The curved object at the right break is the rim of a shield (held by an opponent?). At the top of the fragment, at the break, the end of a spear held by someone moving to left. Behind the helmet: HO.

ATTRIBUTION AND DATE Unattributed. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.356.2: 2.65 cm; 86.AE.356.3: 3.0 cm; 86.AE.356.4: 3.3 cm; 86.AE.356.5: 3.9 cm; 86.AE.356.6: 4.6 cm; 86.AE.356.7+.9: 10.7 cm; 86.AE.356.8: 6.0 cm. Traces of burning.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: inscriptions, decoration on corselet of warrior on 86.AE.356.8, spear of warrior on 86.AE.356.5. Rims of shields incised (compass drawn).

BIBLIOGRAPHY Not previously published.

COMPARANDA The drawing on this cup compares best with these: Brussels A 1377, a cup in the group of various painters within the Wider Circle of the Nikosthenes Painter (*ARV*² 134.2; *Addenda*² 177); two cups by the Bonn Painter: the name piece, Bonn 1644 (*ARV*² 351.1), and Basel Lu 36 (*ARV*² 351.6; *Para* 363.6; *Addenda*² 221).

35. Plate 408, 1

Accession number 86.AE.358

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside. Start of handle at left. Handle panel reserved.

SUBJECT A or B. Ithyphallic satyr (most of wreathed head, all of body, start of thigh and tail, outstretched upper arms) to right. In front of him, at the lower break, a bit of reserve that looks like the top of the hindquarters and the dock of the tail of a mule or a donkey.

ATTRIBUTION AND DATE Unattributed. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 10.2 cm. Some abrasion; surface pitted on arm and neck of satyr. Glaze a bit streaked on inside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze. Accessory color. *Red*: wreath. Hole in ear of satyr for ancient repair.

BIBLIOGRAPHY Not previously published.

COMPARANDA The glaze on the hindquarter of the mule or donkey looks like a brand. Normally, only horses are branded; for brands, see entry no. 86. There seem to be brands on the winged mules on a cup potted by Pamphaios and connected with the roughest cups of the Nikosthenes Painter: London E 11 (*ARV*² 129.22 and 130.–; *Addenda*² 176).

36. Plate 408, 2–4

Accession numbers 85.AE.505.18–.19 and .21

SHAPE AND ORNAMENT Three nonjoining fragments of rim, bowl, and start of stem. Plain rim with reserved line on inside.

SUBJECT I (85.AE.505.19). Man or youth (legs) running to right.

A. Fight. 85.AE.505.21 shows a youthful warrior and horseman to right. All that remains of the warrior is his head protected by a low-crested Corinthian helmet, his right arm to just below the elbow, with a spear (tip and part of shaft preserved) in his right hand (now missing). On his left arm he holds a round shield seen in three-quarter view from the inside, his left hand clutching the grip. In front of him, the horseman, dressed in a short chiton with a row of dots at the lower border, and a chlamys clasped at his right shoulder, holds a spear in his right hand and guides his horse with his left. Around his head is a wreath. Of the horse, all that remains is most of its body, all of its neck, and its head except for the muzzle. Its front contour is overlapped by the rim of a round shield held by another warrior, probably one moving to left. In the field below the rim: ΓΣΛΛΛ.

B. Fight. 85.AE.505.18 shows a warrior (part of body) dressed in a short, fringed chiton decorated with dotted crosses—an Amazon? The opponent runs to right looking back—all that remains is most of his torso seen from the back and his right thigh. He is armed with a large round shield (rim) seen in three-quarter view.

ATTRIBUTION AND DATE Unattributed. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 85.AE.505.18: 9.0 cm; 85.AE.505.19: 5.2 cm; 85.AE.505.21: 16.8 cm. 85.AE.505.18 and .21 strengthened with plaster.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Incised line for shield rim on 85.AE.505.21 (compass drawn). Accessory color. *Red*: rein, inscription, wreath.

BIBLIOGRAPHY Not previously published.

COMPARANDA The fleeing warrior on 85.AE.505.18 probably resembled these two: London E 22, a cup mingling Epeleian and Euergidean elements (*ARV*² 104.2; *Addenda*² 172), and Cab. Méd. 512, by the Epeleios Painter (*ARV*² 147.26). For the short chiton with fringed border and dotted crosses, cf. the figure of Ares on London E 8, by Oltos, where the drawing is much surer (*ARV*² 63.88; *Addenda*² 165); for just the dotted crosses, the himation worn by Ariadne on Villa Giulia 50590, by the Hischylos Painter, offers comparisons (*ARV*² 162.5; *Addenda*² 182). Most often the dotted crosses are seen in the work of the Andokides Painter: Athena, Ariadne, and the youth smelling a flower on Berlin 2159 (*ARV*² 3.1; *Para* 320.1; *Addenda*² 149); the seated youth on a cup in a Swiss private collection (*ARV*² 3.4; *Para* 320.4; *Addenda*² 149);

Dionysos on Orvieto, Faina 64 (*ARV*² 3.5; *Para* 320.5; *Addenda*² 149); both seated heroes on Boston 01.8037 (*ARV*² 4.7; *Para* 320.7; *Addenda*² 149); Herakles on Munich 2301 (*ARV*² 4.9; *Para* 320.9; *Addenda*² 149); Dionysos on Bologna 151 (*ARV*² 4.10; *Para* 320.10; *Addenda*² 150); Herakles on Boston 99.538 (*ARV*² 4.12; *Para* 321.12; *Addenda*² 150); and the Amazons on Side A of Louvre F 203 (*ARV*² 4.13; *Addenda*² 150). Dotted crosses are found also on two vases by the Sundry Group of Very Early Painters: all figures on Side A of Munich 2300 (*ARV*² 11.1; *Para* 321.1; *Addenda*² 151), and Dionysos on Boston 03.790 (*ARV*² 11.2; *Addenda*² 151).

The artist did not draw in the shoulder of the horse, probably because of the position of the spear. I have not been able to find a parallel for this oddity.

37. Plate 408, 5

Accession number 86.AE.310

Bareiss Collection number 61

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Reserved line for tondo border.

SUBJECT I. Youthful warrior to right holding a round shield seen in profile. All that remains is his head protected by a helmet and his right shoulder.

ATTRIBUTION AND DATE Attributed to near the Bonn Painter by J. D. Beazley. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.9 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY *ARV*² 1647.-; *Para* 363.-; *Greek Vases*, p. 81, no. 177.

COMPARANDA For the Bonn Painter, see *ARV*² 351-52; *Para* 363; *Addenda*² 221.

38. Plates 408, 6; 409-410

Figure 10

Accession number 86.AE.283

Bareiss Collection number 84

SHAPE AND ORNAMENT Medium-deep bowl. Plain rim with reserved line on inside and outside. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on

top side of foot. Torus foot. Side of chamfer, side of foot, and resting surface reserved; underside of foot glazed. Reserved line for tondo border and for ground on outside.

SUBJECT I. Two youthful revelers to left. Each is nude but for a himation; the right one wears a fancy head-dress; the left has a wreath around his head. The right reveler holds a large skyphos in the palm of his left hand and a cane in his right; the left holds a stick aloft in his right hand and puts his left arm around the neck and shoulder of his companion. Inscribed: ΚΑΛΟΣ, retrograde; Κ ΛΟ.

A. Satyr and maenad with a column-krater between them. The maenad, nude but for a fancy headdress, kneels to right, both arms outstretched, a large skyphos in the palm of her right hand. Then comes a column-krater standing on the ground. The satyr kneels to left, his right arm outstretched, his left bent at the elbow, the fingers of each hand parted expressively. Around his head is a dot fillet. Inscribed behind the head of the maenad:]Δ Γ, retrograde; in front of her: ΚΑ[]ΟΣ; below handle B/A (behind the maenad): ςϜ.

B. Maenad similar to the one on Side A, except that her head, left hand, and right shoulder are missing, and her left arm is bent sharply at the elbow. The satyr dips his drinking vessel (oinochoe?) into the column-krater; his left hand rests on his hip. Around his head is a fillet. Inscribed behind the maenad: Α ΛΟ; in front of the satyr: Δ Λ.

ATTRIBUTION AND DATE Unattributed. Circa 500 B.C.

DIMENSIONS AND CONDITION Height 8.9 cm; diam. at rim 22.2 cm; width with handles 29.2 cm; diam. of foot 10.1 cm; diam. of tondo 13.0 cm. Reconstructed from many fragments with the missing pieces restored in plaster and painted, notable among them, the missing parts of the maenad and a bit of the rim and wall on Side B. Glaze misfired a bit greenish here and there on outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: inscriptions, wreath, fillets.

BIBLIOGRAPHY *Greek Vases*, p. 79, no. 149.

COMPARANDA A peculiar feature of the revelers in the tondo and the satyrs on the outside is the position of each nipple, drawn right at the line of the breast instead of above it. For good parallels, cf. these by Apollodoros: the youth in the tondo of Basel BS 471 (*Para* 333.12 *bis*; *Addenda*² 175); the symposiasts on Louvre G 139-40 (*ARV*² 120.1; *Addenda*² 175); the wounded

warrior on the Villa Giulia fragment of Villa Giulia and Basel, Cahn 487 (*ARV*² 120.4; *Addenda*² 175); and Hyacinth in the tondo of University (Mississippi), University of Mississippi, ex-Robinson (*ARV*² 121.25; *Addenda*² 175); also the youth in the tondo of London GR 1848.3-20.1, E 25 (*ARV*² 1577.13: Epidromos kalos), now attributed by D. Williams to the Apollodoros Group (*CVA* London 9, pp. 25 and 26-27, cat. no. 12, pl. 17). In all of these the collarbones are drawn similarly. The drawing of the left hip of the right reveler in the tondo bears some similarity to that of the komast in the tondo of Oxford 1911.621, also by Apollodoros (*ARV*² 121.-.2; *Para* 333.9 *ter*). Otherwise, there do not seem to be enough parallels to justify an attribution of this cup to Apollodoros, but it may be near him.

For the fancy headdress, which is associated with symposiasts and komasts, see the discussion by J. Boardman, in Kurtz and Boardman, pp. 50-56; also the remarks at entry no. 55.

39. Plate 411, 1-2

Accession number 86.AE.354.1

SHAPE AND ORNAMENT Bowl fragment. Reserved line for tondo border.

SUBJECT I. Uncertain. Most of left foot of man or youth to left.

A or B. Fight. A warrior (lower part of torso, most of both legs, but for feet) clad in a himation runs in from the right. In front of him is part of a round shield with a bit of the device (uncertain what). Between the legs of the warrior: ζ Y.

ATTRIBUTION AND DATE Unattributed. Circa 500 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo 10.0 cm; max. preserved dimension 7.0 cm. Stain on surface of shield, lower torso, and left leg of warrior.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Rim of shield incised (compass drawn). Accessory color. *Red*: inscription.

BIBLIOGRAPHY Not previously published.

COMPARANDA So little of the figures remains on this fragment that it is difficult to offer an attribution, but there seems to be something vaguely Nikosthenic about the figures on the outside. Compare, generally, the

figures on these cups: London 1907.10-20.1, akin to cups by the Nikosthenes Painter (*ARV*² 129.21; *Addenda*² 176); two from his Wider Circle, Basel market (*ARV*² 134.9), and Berkeley 8.4 (*ARV*² 135.11).

40. Plate 411, 3-4

Accession number 86.AE.354.2

SHAPE AND ORNAMENT Bowl fragment. Start of handle at upper right. Reserved line for tondo border and for ground on outside.

SUBJECT I. Uncertain. What remains is the forelock with wreath and a bit of an outstretched forearm of someone to left. In the field: L.

A or B. Fight? The fragment preserves most of the right leg of someone running to right and at the break the rim of a round shield. On the ground, at the left break, a bit of reserve (fallen figure?).

ATTRIBUTION AND DATE Unattributed. Circa 500 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo 12.0 cm; max. preserved dimension 6.9 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze. Rim of shield incised (compass drawn). Accessory color. *Red*: wreath, inscription.

BIBLIOGRAPHY Not previously published.

COMPARANDA Not from the same cup as entry no. 39 (Bothmer).

41. Plate 411, 5

Accession number 86.AE.339

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside. One upturned handle, inside and panel reserved.

SUBJECT A or B. Youthful warrior to left. All that remains of him is his head with Corinthian helmet pushed back and a little of his right shoulder. His forelock appears between the cheekpieces. On the other side, right next to the handle, is a bit of a figure or drapery.

ATTRIBUTION AND DATE Unattributed. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 10.9 cm. Glaze abraded on handle and thin here and there on the bowl.

TECHNICAL FEATURES Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the forelock poking up between the cheekpieces of the helmet, see entry no. 18.

42. Plates 411, 6-7; 412

Accession number 86.AE.282

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside and outside. Uprturned handle (A/B), inside and panel reserved. Stopped-meander pattern for tondo border and for ground on outside.

SUBJECT I. Jumper (back of filleted head, most of right arm, right leg from the calf down) moving to left, looking back. In his hand he holds a jumping weight (halters). Behind him: $\kappa\Delta\text{ } \text{LO}\zeta$, retrograde.

A. Horse race to right. At the left of the fragment are the raised forelegs of a horse and a post (the turning post?). Then come two more participants, each a nude youth with a fillet around his head astride a galloping horse. At the far right of the composition, another post (the finish line?). The hair of each youth streams out behind him, indicating the speed of the race. Inscribed near the rim: $\text{I}\Delta\wedge\text{RO}\zeta$.

B. Foot race. All that remains is part of one racer: right arm outstretched behind, lower right side of torso, all of right leg. On his left is a post similar to those on Side A.

ATTRIBUTION AND DATE Attributed to the Proto-Panaitian Group by D. von Bothmer. Circa 500 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 14.6 cm; with border 17.4 cm; max. preserved dimension 24.85 cm. Mended from several fragments with small missing pieces restored in plaster and painted.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze (very faint): muscles of youths and horses. Accessory color. *Red*: I, inscription, fillet; A, bridles, fillets, inscription.

BIBLIOGRAPHY *Greek Vases*, p. 79, no. 148.

COMPARANDA For the Proto-Panaitian Group, see *ARV²* 315-18; *Para* 358; *Addenda²* 213-14; also the bibliography assembled by D. Williams and his remarks about the group in *CVA* London 9, p. 22; for Leagros kalos, see *ibid.*, bibliography collected on p. 16, *sub* cat.

no. 2. The jumper on entry no. 42 probably looked like a mirror image of the one in the tondo of Boston 98.876 (*ARV²* 317.10). For the horses with their rather coarse heads and rough bodies, good comparisons are Louvre G 26+26 *bis*, now incorporated by Bothmer into New York 69.44.1 (*ARV²* 317.13; *Addenda²* 214). The short lines forming an oval at the end of the line defining the front contour of the hind leg of each horse, which indicates the directions in which the hair grows in this area, is an odd feature best paralleled in the work of Onesimos: e.g., London GR 1836.2-24.25, E 44 (*ARV²* 318.2; *Para* 358.2; *Addenda²* 214; *CVA* London 9, pl. 10b); Louvre G 105 (*ARV²* 324.60; *Para* 359.60; *Addenda²* 215); Munich 2639 (*ARV²* 324.61; *Addenda²* 215); and Schwerin 725, ex-1307 (*ARV²* 325.73; *Para* 359.73; *Addenda²* 216).

43. Plates 413-414; 416, 1-2

Figure 11

Accession number 86.AE.285

Bareiss Collection number 229

SHAPE AND ORNAMENT Moderately deep bowl. Plain rim with a reserved line on outside. Uprturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Around the tondo is a stopped-meander pattern. Reserved line for ground on outside.

SUBJECT I. Komasts. A komast, nude but for a fillet and a wreath around his head, sits on the ground to left vomiting. He is comforted by a youth who touches his head lightly and sympathetically. This youth has a himation over his left shoulder, a wreath around his head, and wears slippers. A knotty cane rests against the tondo. To the left of the youth: $\text{I}\text{O}\zeta$; in front of him: $\text{t}\wedge=\text{I}\text{t}$.

A. Komos. A youthful komast leans to right, peering into a skyphos balanced in the palm of his right hand while pointing toward a nude hetaira with his left. Around his shoulders is a himation and in the space behind him a knotty cane. The hetaira reclines on a striped pillow, her right arm outstretched and a skyphos held on her left palm. Her hair is tied up with a fillet. Behind her, a youthful nude komast reclines on the ground, right arm akimbo, his left hand raised and gesticulating. Each komast wears a wreath.

B. Komos. A similar trio. At the left, a youthful nude komast, arms bent and forward, leans toward a nude hetaira who plays krotala as she sits on the ground, her left leg tucked under her, the right raised slightly and

bent at the knee. Behind her a bearded komast comes dancing up, a himation over both shoulders, right arm outstretched in front of him, left one bent, a knotty cane held in his left hand. Around the head of each is a wreath.

ATTRIBUTION AND DATE Attributed to Onesimos by H. A. Cahn. Signed by Euphronios as potter. Circa 490 B.C.

DIMENSIONS AND CONDITION Height 10.3 cm; diam. at rim 23.9 cm; width with handles 31.4 cm; diam. of foot 9.5 cm; diam. of tondo without border 14.4 cm, with border 16.8 cm. Mended from several fragments, with small missing pieces restored in plaster and painted. Glaze abraded on handle A/B and on part of the meander pattern; thin here and there on inside and outside.

TECHNICAL FEATURES Preliminary sketch. Dilute glaze: muscles. Accessory color. Red: I, wreaths, fillet, vomit; A and B, wreaths and fillets.

BIBLIOGRAPHY *Para* 360.74 *ter*; *Addenda*² 216; K. Schauenburg, in H. May, ed., *Weltkunst aus Privatbesitz*, exh. cat., Kunsthalle (Cologne, 1968), cat. A 30, fig. 12; *Greek Vases and Modern Drawings*, p. 6, no. 82 (L.68.142.14); *Greek Vases*, pp. 51 and 53, no. 37, and p. 79, no. 151; A. Dierichs, *Antike Welt* 19, Sondernummer (1988): 48, fig. 71; A. Dierichs, *Antike Welt* 20.2 (1989): 53 note 41 (where the accession number is incorrectly given as 5.82.AE.35); D. Williams, *Greek Vases in the Getty* 5, p. 45, fig. 4; Dierichs, *Erotik*, p. 61, fig. 100, where the accession number is repeated as 5.82.AE.35; M. Kilmer, *Greek Erotica* (London, 1993), p. 249, R 462.

LOANS Cologne, Kunsthalle, May 18–August 4, 1968; New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For Onesimos, see *ARV*² 318–32; *Para* 358–61; *Addenda*² 214–17; D. Williams, *CVA* London 9, p. 15. The drawing on the inside of the present cup is closest to that on Boston 65.873 (*Para* 360.74 *quater*; *Addenda*² 216): compare especially the head of the komast in the courting scene, as well as the treatment of the border of his himation, and the slippers worn by one of the komasts on the outside. Compare also the head of the youth in the tondo of Louvre Cp 11338 (*ARV*² 326.88; *Addenda*² 216) with the head of the youth in our tondo. For our skyphos, cf. the one held by the girl in the tondo of Bowdoin 30.1 (*ARV*² 328.114; *Addenda*² 216).

For inscriptions in the work of Onesimos and the Panaitios Painter, see Immerwahr, *Attic Script*, pp.

84–85. For the general subject of men or youths and hetairai, see Dierichs, *Erotik*, pp. 56–92 (entry no. 43 is briefly mentioned on pp. 60–61, where Dierichs describes the hetaira on Side A as a “Balancierungskünstlerin”); also N. Hoesch, “Hetären,” in *Kunst der Schale*, pp. 228–34; more generally, I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.–4. Jahrh. v. Chr.*, Europäische Hochschulschriften, Reihe 38, Archäologie, vol. 13 (Frankfurt, 1987), passim; and Reinsberg, *Ehe, Hetärentum und Knabenliebe*, pp. 80–162.

For vomiting, see Caskey, in CB, vol. 1, p. 23, *sub* cat. no. 23, who cites the lists given by P. Hartwig, *Die griechischen Meisterschalen* (Stuttgart, 1893), pp. 105 and 332, and in *Strena Helbigiana* (Leipzig, 1900), p. 113 note 2, to which Beazley, in CB, vol. 2, p. 25, *sub* cat. no. 73, adds an Apulian oinochoe, Göttingen 48, and a black-figured psykter in Munich. See also the brief remarks on this repellent behavior by N. Hoesch, “Kunst der Magenerleichterung,” in *Kunst der Schale*, pp. 280–82; J. Neils, *AJA* 99 (1995): 440, with further bibliography. Since the present *CVA* fascicule adds two new representations of vomiting—entry nos. 43 and 44, both by Onesimos—I thought it might be useful to draw up a fresh list (the numbers in Hartwig’s note 1 in *Meisterschalen*, p. 105, and in *Strena Helbigiana*, p. 113 note 2, are given in parentheses at the end of each entry as HM and HS, respectively); at the end of the list, I give those mentioned by Hartwig that for one reason or another I have not seen. The newcomers are interspersed where they fit chronologically. Unless specified, each is a cup.

Munich SL 451, a black-figured psykter mentioned by Beazley in CB, vol. 2, p. 25 (*Kunst der Schale*, p. 280, fig. 45.1).

Essen, Museum Folkwang A 169 (*AJA* 99 [1995]: 440, fig. 16).

Morgantina 58.2382, a volute-krater by Euthymides (*ARV*² 28.10; *Addenda*² 156; *AJA* 99 [1995]: 436, fig. 13).

Two from the Proto-Panaitian Group: Louvre G 25 (*ARV*² 316.5; *Addenda*² 214) (HM 2) and Boston 01.8018 (*ARV*² 317.9; *Addenda*² 214) (HM 4).

Two others by Onesimos: St. Petersburg 651 (*ARV*² 325.77) (HM 5) and Villa Giulia 18558 (*ARV*² 326.92).

Jerusalem 91.71.307, ex-Schimmel, by the Antiphon Painter (*ARV*² 1706.43 *bis*; *Ancient Art: The Norbert Schimmel Collection* [Mainz, 1974], no. 61).

Four by the Brygos Painter: Würzburg 479 (*ARV*² 372.32; *Para* 367.32; *Addenda*² 225) (HM 7); Boston 10.200 (*ARV*² 373.43) (HS 3); St. Petersburg 680, a rhyton (*ARV*² 382.191; *Para* 512.191) (HM 13); and one that is now lost (*ARV*² 382.192) (HM 14).

Two attributed to the Brygos Painter and tentatively to the Dokimasia Painter: Copenhagen 3880 (*ARV*² 373.36; *Para* 366.36; *Addenda*² 225; *Para* 372.11 *ter*) (HM 9) and Berlin 2309 (*ARV*² 373.46; *Para* 366.46; *Addenda*² 226; *Para* 372.11 *bis*; *Addenda*² 233; *Kunst der Schale*, p. 281, fig. 45.2) (HM 11).

Two by the Foundry Painter: Cambridge, Corpus Christi College (*ARV*² 402.12; *Para* 370.12; *Addenda*² 231) (HM 10), and Toledo 64.126 (*Para* 370.12 *bis*; *Addenda*² 231).

Two by Douris: Vatican, no inv. no. (*ARV*² 427.2; *Para* 374.2; *Addenda*² 235; Buitron-Oliver, *Douris*, pl. 5.8) (HM 8), and Berlin 2289 (*ARV*² 435.95; *Para* 375.95; *Addenda*² 238; Buitron-Oliver, *Douris*, pl. 84.143) (HM 6).

Karlsruhe 70/395, attributed by H. A. Cahn to Douris, a cup that praises Aristagoras (*Addenda*² 393).

New York 20.246, by Makron (*ARV*² 467.118; *Para* 378.118; *Addenda*² 245; Kunisch, *Makron*, pl. 130, no. 377).

Göttingen 48, an Apulian oinochoe mentioned by Caskey, in CB, vol. 1, p. 23 (P. Jacobsthal, *Göttinger Vasen. Nebst einer Abhandlung ΣΥΜΠΟΣΙΑΚΑ* [Berlin, 1912], pl. 18).

One may also mention Gotha Ahv 49, by Makron (*ARV*² 467.119; *Para* 378.119; Kunisch, *Makron*, pl. 100, no. 303), namely the komast on side A who looks downward, right hand to head. In the text to CVA Gotha 1, p. 55, Rhode suggests that a parallel would be the komast in the tondo of Munich 2646, by Douris (*ARV*² 437.128; *Para* 375.128; *Addenda*² 239; Buitron-Oliver, *Douris*, pl. 96.173), who exclaims that he can no longer sing (οὐ δύναμ' οὐ) because he has a hang-over (see Immerwahr, *Attic Script*, p. 87, no. 532, who shows that this is part of line 939 from Theognis). The komast by Douris is not vomiting, but looks upward.

I have not seen the following:

Munich J.982, a late black-figured hydria with the relevant scene on the shoulder, the body depicting an arming scene (HS 1).

A fragmentary late black-figured cup (HS 2).

A black-figured skyphos, really a skyphoid according to the outline drawing of it in A. Feoli, *Antichi vasi dipinti della sua collezione, descritti da Secondiano Companari* (Rome, 1837), pl. 2, no. 21 (HM 1).

Once London, Rogers 446, now lost, a plate signed by Epiktetos (*ARV*² 79.-.2) (HM 3).

For a youth inducing vomiting by putting his fingers down his throat, see the one on the reverse of a red-figured pelike attributed by Bothmer to the Nikoxenos Painter, Agora P 32418 (*Hesperia* 65 [1996]: pl. 73, fig. 27).

44. Plates 415; 416, 3

Figure 12

Accession numbers 86.AE.284, L.90.AE.62 (Louvre Cp 11337, on permanent loan)

Bareiss Collection number 327

SHAPE AND ORNAMENT Fragment of bowl, all of stem, and a little of the foot. Continuous curve between stem and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Meander pattern around tondo. Reserved line for ground on outside.

SUBJECT I. Komast vomiting. The komast bends forward slightly, leaning on a knotty stick as he retches, the result of drinking too much wine. Around his head is a fillet, and around his right ankle is an amulet. The joining Louvre fragment preserves the end of his stick and a spotted flute case with mouthpiece box hanging on the wall. Behind the komast: ΗΟ ΓΔΙΣΚΑΛΟΝ, retrograde.

A. Lovemaking: parts of four figures. At the left, the legs and outstretched left hand of a man coming in who wears a himation (a few folds), then a man and a hetaira having intercourse. All of the hetaira is preserved except for the back of her filleted head and her legs from the knees down. Around her right thigh is a garter. She lies on her back on a striped pillow. The top of the man's head and his back are missing. He is almost down on both knees and leans forward, his hands resting on the ground. Behind him, the lower legs and feet of another person.

B. The like. At the left is the end of a knotty stick similar to the one held by the komast in the tondo; then most of the right leg and the lower left leg and foot of the man striding to right. Two tiny bits of reserve at

the break may be the ends of drapery folds of a himation worn by him. Then comes a woman (left forearm and hand, body, and legs) down on all fours, as a man (legs, left forearm, and hand) leans forward and grabs from behind at her genitals.

ATTRIBUTION AND DATE Attributed to Onesimos by J. D. Beazley. Circa 500–490 B.C.

DIMENSIONS AND CONDITION Preserved height 5.1 cm; diam. of tondo without border 12.0 cm, with border 14.0 cm; max. preserved dimension 17.4 cm. Mended from several fragments, with small missing pieces restored in plaster and painted. Glaze misfired greenish, especially in tondo; brownish on Side B. Surface abraded on outside of Louvre fragment.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, thin stripes on pillow. Accessory color. *Red*: I, fillet and its leaves, amulet, inscription, vomit; A–B, woman's fillet, garter.

BIBLIOGRAPHY *Para* 360.74 bis; *Addenda*² 216; *Greek Vases*, p. 51, no. 36, p. 52 (illustrated), and p. 79, no. 150; D. Williams, *Greek Vases in the Getty 5*, p. 46, fig. 6; Dierichs, *Erotik*, p. 78, fig. 146; M. Kilmer, *Greek Erotica* (London, 1993), p. 249, no. R 461.

COMPARANDA For Onesimos, see entry no. 43. The head of the lover on Side A seems similar to that of the one in the tondo of London GR 1836.2–24.25, E 44 (*ARV*² 318.2; *Para* 358.2; *Addenda*² 214; *CVA* London 9, pl. 9b). For inscriptions in the work of Onesimos, see entry no. 43. For the garter, see P. Wolters, "Faden und Knoten als Amulett," *Archiv für Religionswissenschaft* 8, Beiheft (1905), pp. 1–22; the list by Buschor, in A. Furtwängler and K. Reichhold, *Griechische Vasenmalerei* (Munich, 1904–1932), 3: 253, who suggests that a garter is a mark of a hetaira (in his list, the hetairai on London E 816 and on the Vatican cup by Douris do not have garters); also Oakley, *Phiale Painter*, p. 38 note 260, who points out that pyrrhic dancers also wear garters; add: Villa Giulia 50404, an unattributed cup that praises Aristagoras (*ARV*² 1565.–1; Dierichs, *Erotik*, p. 46, fig. 70); Tarquinia RC 2982, by the Triptolemos Painter (*ARV*² 367.93; *Addenda*² 223; G. Ferrari, *Vase attici a figure rosse del periodo arcaico* [Rome, 1988], pl. 67, no. 38); Tarquinia RC 2984, by the Briseis Painter (*ARV*² 408.36; *Addenda*² 232; Dierichs, *Erotik*, p. 73, fig. 130; Ferrari, op cit., pl. 85, no. 49); entry no. 57, by the Foundry Painter; once Paris, Pourtalès 388, in the Manner of Douris (*ARV*² 450.22; Dierichs, *Erotik*, p. 61, fig. 101); Athens, Kerameikos 1063, an unattributed askos (E. Keuls, *The Reign of the Phallos: Sexual Politics in Ancient Athens* [Berkeley, 1985], p. 178, fig. 160;

Reinsberg, *Ehe, Hetärentum und Knabenliebe*, p. 139, fig. 80); also the mention by A. Rumpf, *Die Religion der Griechen* (Leipzig, 1928), p. xii. For similar garters in the work of the Panaitian Group and Onesimos, see those worn by the hetairai on the exteriors of Basel, Cahn 116 (*ARV*² 316.3; *Addenda*² 213; I. Peschel, *Die Hetäre bei Symposion und Komos in der attisch-rotfigurigen Vasenmalerei des 6.–4. Jahrh. v. Chr.*, Europäische Hochschulschriften, Reihe 38, Archäologie, vol. 13 [Frankfurt, 1987], p. 443, no. 28); and Basel BS 440 (*Para* 359.86 bis; *Addenda*² 216). For vomiting, see the bibliography and list of examples for entry no. 43. For the theme of Side A, see Dierichs, *Erotik*, pp. 73–84: Side A of entry no. 44 is discussed briefly on p. 79; also, Peschel, op. cit., pp. 122–27, and Pfisterer-Haas, *Darstellungen alter Frauen*, pp. 47–54.

45. Plate 416, 4

Accession number 85.AE.465

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Two concentric circles for tondo border.

SUBJECT I. Youth taking a shower. At the left is the fountain, which consists of a wall of dressed blocks of stone fronted by an Ionic column surmounted by a lion's-head spout from which the water pours. The column stands on a broad projecting base or step (its right corner appears at the lower left break). Of the youth, all that remains is his frontal face and his right foot. Above hang his sandals (one in profile, the other from the top), and at the far right a bit of his clothing. In the field below the sandals: ○Λ.

ATTRIBUTION AND DATE Attributed to Onesimos by D. von Bothmer. Circa 490 B.C.

DIMENSIONS AND CONDITION Diam. of tondo without border 14.1 cm, with border 15.4 cm; max. preserved dimension 18.0 cm. Mended from several fragments.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: folds of clothing. Accessory color. *Red*: water, straps of sandals, inscription.

BIBLIOGRAPHY "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA For Onesimos, see entry no. 43. For the two reserved lines around the tondo, cf. Boston 95.29 (*ARV*² 324.65; *Addenda*² 215), and London GR 1901.7–11.2, attributed by D. Williams (*CVA* London 9, p. 15, and pl. 1); for three concentric reserved lines, two close together, one a bit apart, cf.

Boston 01.8020 (*ARV*² 321.22; *Para* 359.22; *Addenda*² 215). The frontal face compares best with these: Troilos in the tondo of Perugia 89 (*ARV*² 320.8; *Para* 359.8; *Addenda*² 214); three of the young athletes on the exterior of Munich 2637 (*ARV*² 322.28; *Para* 359.28; *Addenda*² 215); the losing boxer on New York, Bothmer (*Para* 360.28 *bis*); the youth in the tondo of Louvre G 291, G 298, S 1368 (*ARV*² 322.36; *Addenda*² 215); and the youth in the tondo and one on the outside of Boston 1972.44 (*ARV*² 322.37; *Addenda*² 215). All of these have similar curly locks of hair, horizontal eyebrows, and eyes where the pupils are not centered, but appear near the tear ducts or the corners.

46. Plate 417, 1-2

Accession number 86.AE.311

Bareiss Collection number 408

SHAPE AND ORNAMENT Bowl fragment. Around the tondo, meander pattern interrupted by checkerboard squares. Reserved line for ground on outside.

SUBJECT I. Warrior to right. What remains are his head, shoulders, start of outstretched right arm, and a little of his chest. He wears a Corinthian helmet pushed back on his head. On top of the helmet is a wreathed scalp. His forelock protrudes between the cheekpieces of the helmet below the nasal. He wears a corselet (top decorated with a palmette) and a himation (a few folds over his right shoulder). He holds out a round shield seen in profile (top of it preserved); to judge from what remains of his right arm, he held either a spear or a

sword, probably the former, for there is no trace of a baldric for a scabbard. Inscribed behind his head:]ΟΞΕΓΟΙΕΞΕΝ.

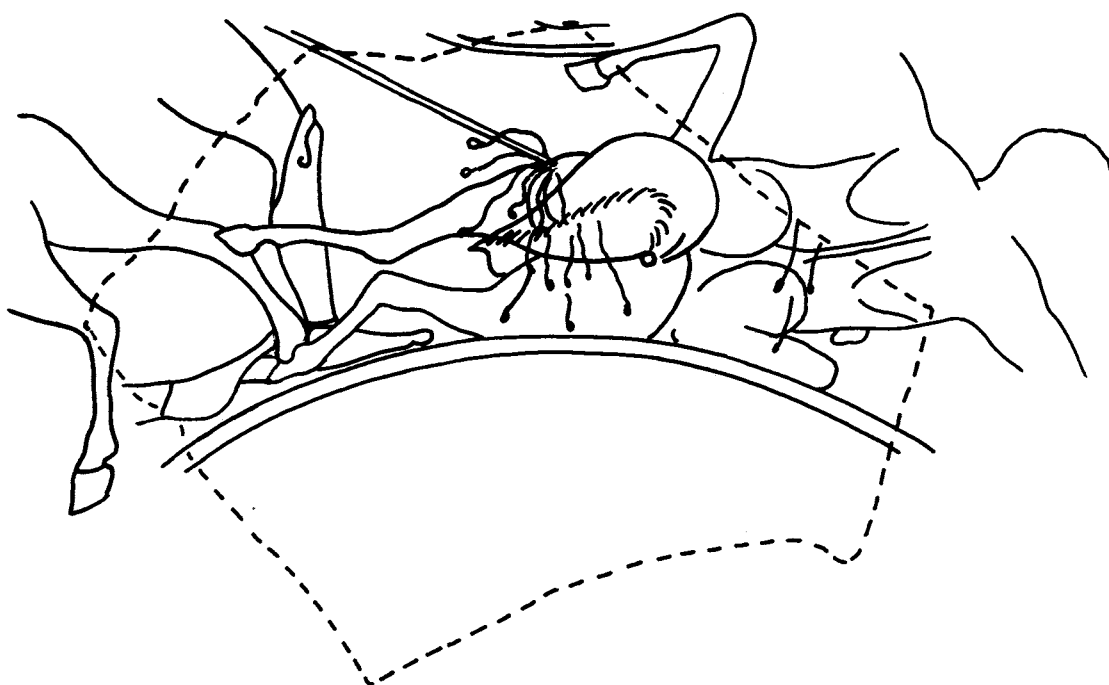
A or B. Centauromachy (see below). At the far left is the left foot and lower edge of a greave of a Greek who has fallen to the ground. Next is the right hind leg and left hock of a Centaur to left. Then comes a Greek (just his left leg with greave and amulet at its lower edge remains) spearing a Centaur drawn in back view, who has fallen heavily to the ground. The Greek's spear is thrust deeply into the Centaur's left flank, and blood spurts in all directions. Blood from another wound stains his back. The head, shoulders, and arms of the Centaur are missing. The bit of reserve at the top of the fragment belongs to the rim of the Greek's shield, and below it is the left forehoof of the fallen Centaur. The small area of reserve below the Centaur's right rib cage is the forehoof of an ally coming to the rescue.

ATTRIBUTION AND DATE Attributed to Onesimos by D. von Bothmer. Signed by Euphronios as potter. Circa 500-490 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 18.0 cm, with border 20.0 cm; max. preserved dimension 12.7 cm. Glaze misfired greenish on inside and outside.

TECHNICAL FEATURES Preliminary sketch. Dilute glaze: hair of scalp. Accessory color. *Red*: letters of inscription, blood, wreath.

BIBLIOGRAPHY *Greek Vases*, p. 81, no. 178; D. Williams, in *Greek Vases in the Getty* 5, p. 47, figs. 7a-b.



COMPARANDA For Onesimos, see entry no. 43. For the meander pattern with checkerboard squares, unusual in the work of Onesimos, the best parallel is the one around the tondo of Perugia 89, only there the meander is interrupted after every two units (*ARV*² 320.8; *Para* 359.8; *Addenda*² 214). The line terminating in a hook used to articulate the knee on the attacker's greave may be paralleled on London GR 1894.3-14.1, E 47 (*ARV*² 319.3; *Addenda*² 214; *CVA* London 9, pls. 7-8). For the forelock protruding between the cheek-pieces of the helmet, a feature of Euphronios, see entry no. 18, where it is taken over by Epiktetos.

The scalp recalls immediately the passage in Herodotos (4.64) describing this grisly practice among Scythian warriors. See also the discussion by D. Williams, *CVA* London 9, p. 47 and p. 63 notes 37-40, with bibliography. The back view and the attempted foreshortening of the Centaur are particularly daring. For this, see the brief remarks by K. Schauenburg, in *AM* 86 (1971): 50, with bibliography, who notes that foreshortening is a favorite experiment of artists in the Late Archaic period, although a back view is rarer than the front view. For Centaurs in back view, see the four on Basel BS 489, by the H. P. Painter (*ARV*² 454.-; *Addenda*² 242): this artist has now been combined with the Carpenter Painter and the Salting Painter by Gloria Pinney ("The Nonage of the Berlin Painter," *AJA* 85 [1981]: 145-58). Another parallel of sorts may be seen on the fragmentary cup in Boston, inv. 10.196, by the Eleusis Painter, where a horse led by a Thracian is seen from the back (*ARV*² 315.6; *Para* 358.-.6; *Addenda*² 213); also an unattributed pot fragment, Akropolis 937, which shows the hind legs from the hocks down of a horse also seen from the back (E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen* [Berlin, 1925-1933], pl. 78). The boldness of the composition on the present cup foreshadows the one by the Foundry Painter on his cup in Munich, as Williams suggests (op. cit., p. 47 and p. 63 note 36): Munich 2640 (*ARV*² 402.22; *Para* 370.22; *Addenda*² 231). For Centaurs, see B. Schiffler, *Die Typologie des Kentauren in der antiken Kunst: Vom 10. bis zum Ende des 4. Jhs. v. Chr.*, *Archäologische Studien*, no. 4 (Frankfurt, 1976), esp. pp. 22-27, for late sixth- and early fifth-century examples.

47. Plate 417, 3-4

Accession number 86.AE.312
Bareiss Collection number 60

SHAPE AND ORNAMENT Bowl fragment. Stopped-meander pattern around the tondo. Reserved line on outside for ground.

SUBJECT I. Youth (filleted head, bent slightly, start of shoulder) to left. In the field: $\Gamma\Sigma$.

A or B. Symposium. At the right, a youth or man (part of right arm and right leg) moves toward a nude hetaira (preserved from the hips down but for her lower right leg and heel of left foot, most of left arm) who stands before a couch and grasps its striped pillow. Behind her, a himation(?). The hand preserved at the far left seems to be a left hand and, if so, would belong to a youth or man approaching from the left. Above the hetaira's left arm and the pillow, at the break, are several groups of lines that belong to the strings of a basket that hung on the wall.

ATTRIBUTION AND DATE Attributed to Onesimos by D. von Bothmer. Circa 500-490 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 14.0 cm, with border 16.0 cm; max. preserved dimension 12.9 cm. Glaze misfired a bit on inside and outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: A, muscles of youth, pubic hair of hetaira. Accessory color. Red: fillet, strings of basket.

BIBLIOGRAPHY *Para* 360.92 bis; *Greek Vases*, p. 81, no. 179; Dierichs, *Erotik*, p. 83, fig. 152.

COMPARANDA For Onesimos, see entry no. 43. To judge from the position of the youth in the tondo, he is probably alone, similar to these by Onesimos: Boston 01.8021 (*ARV*² 320.14; *Addenda*² 215); Leipzig T 3374 (*ARV*² 323.48); Heidelberg 62 (*ARV*² 324.69); Schwerin 1307 (*ARV*² 325.73; *Para* 359.73; *Addenda*² 216); and Cracow 31 (*ARV*² 325.74; *Addenda*² 216).

For the subject of Side A, see Dierichs, *Erotik*, pp. 73-84: the present cup is briefly discussed there on pp. 83-84.

48. Plate 421, 1

Accession number 86.AE.344

SHAPE AND ORNAMENT Bowl fragment. Meander pattern with cross-squares for tondo border. Reserved line for ground.

SUBJECT A or B. Two males. At the left, one (preserving part of left forearm bent sharply at the elbow, most of left leg, and a little of his right thigh) moves to right, a himation draped over his shoulder and upper arm and hanging down in back. He faces another (preserving most of right leg, start of left thigh) also with a himation. Each himation has a black border.

ATTRIBUTION AND DATE Perhaps by the Antiphon Painter or in his Manner. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.6 cm. Broken all around.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Antiphon Painter and his Manner, see *ARV*² 335–47; *Para* 361–63; *Addenda*² 217–20; and J. Oakley, *CVA* Baltimore 1, p. 28, with further bibliography. The knobby knees and rather slender legs with the back contour of the thigh extending into the area behind the knee are details paralleled on vases by the Antiphon Painter and on those in his Manner. The youths on the following cups offer examples: Würzburg 485 (*ARV*² 337.25); Jerusalem 91.71.307, ex-Schimmel (*ARV*² 1706.43 *bis*); Dresden 304 (*ARV*² 340.63; *Addenda*² 219); Richmond 63.11 (*ARV*² 1646.13 *bis*; *Para* 521.66 *bis*; *Addenda*² 219); Oxford 1914.729 (*ARV*² 340.73; *Para* 361.73; *Addenda*² 219); Berlin 2507 (*ARV*² 341.77; *Addenda*² 219); and Houston, de Menil (*ARV*² 1646.85 *bis*; *Addenda*² 219).

49. Plates 418–420

Figure 13

Accession numbers 85.AE.19.1–.2+85.AE.481.1–.2+86.AE.286+89.AE.58+90.AE.24.4–.6+93.AE.28

Bareiss Collection number 346 (86.AE.286)

SHAPE AND ORNAMENT Shallow bowl. Plain rim with reserved line on inside and on outside. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved; remaining underside of foot glazed; three concentric circles on inside of stem. Around the tondo, meander pattern interrupted by starburst squares. Double reserved line for ground on outside.

SUBJECT I. Tekmessa running in to cover the body of Ajax. Tekmessa (most of her face and left hand missing), runs in from the left holding in both hands a shroud (perhaps the hero's cloak) decorated with Xs and an ornamental border that she will place over his body. She wears a long chiton and a himation ornamented with rows of dots; a pear-shaped earring completes her attire. Her long hair streams out behind her, adding to the emotion of the scene. Ajax lies on the pebbly beach, head thrown back, mouth open, dishevelled hair trailing on the ground. His eyeball rolls up under the upper lid, indicating imminent death. The hero's right arm is raised and bent sharply at the elbow, the hand under his

head; his left arm is outstretched, the hand resting limply on the ground. The sword planted in the sand has pierced the right side of his torso, and blood flows from the wound. Above hangs the empty scabbard and baldric. Inscribed in front of Tekmessa's face: ΝΟΙ; between the scabbard and the shroud: ΝΝΟΝΙ; behind Tekmessa: ΙΛΕΞΕΤ.

A. The Quarrel over the Armor. At the left, Ajax (the second figure from the left) strides to right, nude but for a himation worn over his right shoulder and left arm. The garment is decorated with widely spaced dots and has a black upper border. Over his right shoulder and across his chest is a baldric, which is attached to the scabbard he holds in his left hand. Ajax has drawn his sword as he tries to rush Odysseus, but two companions restrain him, one (a youth) behind holding on to his right arm, one in front pushing him back. Each is dressed in a himation with the upper border edged in black. Of the second companion, his head, arms, and torso are missing; most of Ajax's face, part of his left shoulder, and left arm are lost. Between the heads of the first youth and Ajax: ΝΝΟ. Around the head of each is a fillet. In the middle of the composition, Agamemnon moves to left, looking back, mouth open as if he orders the fight to cease. His hair is bound in a krobylos, and he wears a himation over his long chiton. The neckline of his chiton and the lower border of his himation are black. In his left hand he carries a striped staff, and next to him hangs a sheathed sword (much missing) with a spear standing next to it. In front of Agamemnon: ΑΟΠΛΥΚ. After Agamemnon, come Odysseus (head, shoulders, arms, and most of torso missing) and two companions (lower torso of one and legs of both remain) who hold him back. The first companion is armed with a sheathed sword suspended from a baldric over his right shoulder (just the start of it remains). The three are clad like their counterparts at the other end of the composition. The last figure (preserved from the waist down) comes in from the right wearing a himation with a black border and holding a knotty stick.

B. The Vote. At the left stand three figures. The first is Odysseus (head, shoulders, and arms missing) standing to right wearing a himation and leaning on a knotty stick. In front of him is Athena, dressed in a chiton decorated with dots and a himation. She is identified by the snaky fringe of her aegis, which hangs down at each side. Between Athena and Odysseus, vertically: ΙΕΙ. Athena and the voter in front of her are missing from the waist up. He wears a himation and carries the helmet of Achilles in his right hand and on his left arm the hero's shield (a round one seen in profile, its surface dec-

orated with a scale pattern, a dot in the center of each scale). Just the neck guard of the helmet and the end of its crest remain. Next comes the voting table with pebbles at each end and two Greeks standing behind it. Missing from the left one are his head (but for the ends of his long hair in back), right shoulder and arm, and a bit of his torso. He wears a long chiton under a himation and holds a striped staff in his left hand; he is Agamemnon. To the right is a voter: he wears only a himation and holds a knotty cane in the crook of his left arm. Both stand to left, as the positions of their right legs make clear, but the voter looks to right. At Odysseus's end of the voting table there are fifteen pebbles; at Ajax's just fourteen. Next comes a voter wearing slippers and a himation ornamented with widely spaced dots and a black upper edge; his hair is tied up in a krobylos. In his left hand is a knotty cane held horizontally at waist level; the position of his right hand, lowered with fingers slightly spread, suggests that he just voted. Between the two voters: $\alpha \iota \nu \epsilon \iota$. The last figure is Ajax (a bit of his abdomen is missing) dressed in a short chiton and a himation decorated with widely spaced rows of dots; its top border is edged in black. He leans heavily on a knotty cane held in his left hand; his right grasps his forehead in despair at what will be the inevitable outcome, and the eyeball of his eye has already begun to roll upward slightly. Between him and the voter is a tree. The himatia have small loops for drapery weights at the ends of the folds.

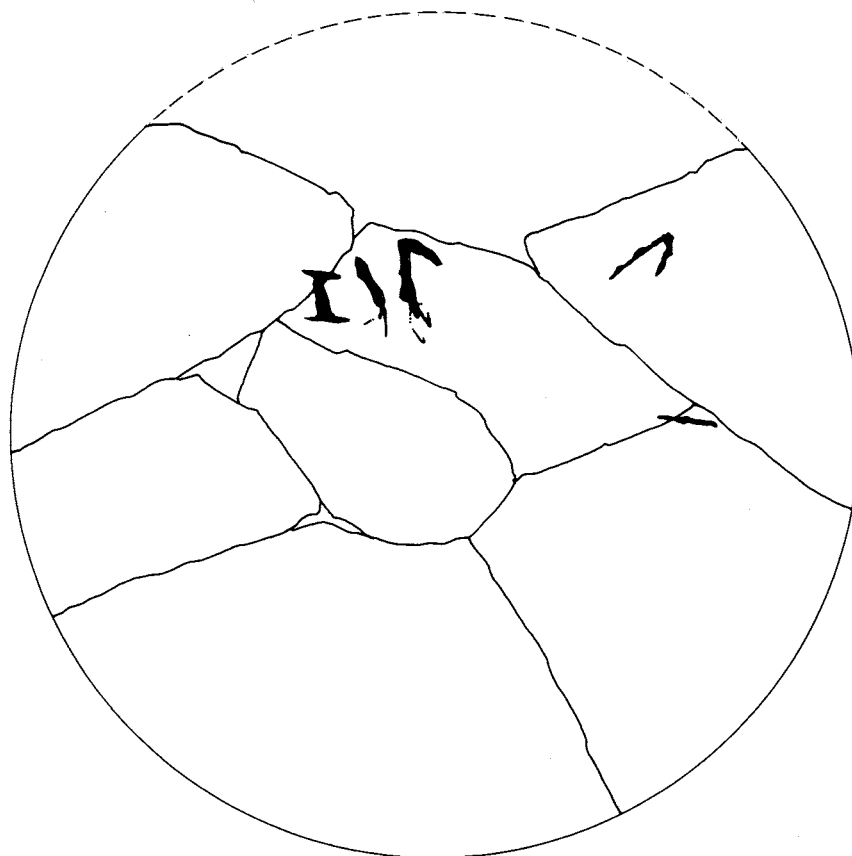
ATTRIBUTION AND DATE Attributed to the Brygos Painter by W. Bareiss. Circa 490 B.C.

DIMENSIONS AND CONDITION Height 11.2 cm; diam. at rim 31.4 cm; restored width with handles 39.0 cm; diam. of foot 11.2 cm; diam. of tondo without border 14.3 cm, with border 17.0 cm. Broken into many fragments and mended, with the missing pieces restored in plaster and painted, notable among them much of the rim and wall to right and left of handle A/B; half of handle A/B and all of handle B/A; Tekmessa's face. Broken in antiquity and repaired (small hole near scabbard on Side A).

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, part of sand in I, area between locks of hair of Tekmessa and Ajax, sleeves of her chiton, blood where it appears against the reserved ground; Ajax's baldric on Side A; much of side of voting table, trunk of tree on Side B. Accessory color. *Red*: all fillets and inscriptions; I, baldric, blood drawn on top of black glaze; B, leaves of tree.

GRAFFITO On underside of foot (incised through the glaze): see drawing below.

BIBLIOGRAPHY *Para* 367.1 bis; *Addenda*² 224; *Greek Vases and Modern Drawings*, p. 7, no. 87 (L.69.11.35); B. Shefton, *RA*, 1973: 204, fig. 1; M. Davies, "Ajax and Tekmessa: A Cup by the Brygos Painter in the Bareiss Collection," *AK* 16 (1973): 60-70, pls. 9.1, 10;



J. Burow, *CVA Tübingen* 5, Beilage 1, fig. 4; J. Boardman, *Athenian Red Figure Vases: The Archaic Period* (London, 1975), fig. 246; K. Schefold, *AK* 19 (1976): 72 note 3; D. Williams, *AK* 23 (1980): 137 note 5, and pls. 33.7, 36.1–2; O. Touchefeu, in *LIMC*, vol. 1, pt. 1, p. 325, no. 72, and p. 332, no. 140, s.v. “Aias I”; *Greek Vases*, pp. 44–45, no. 30, figs. 30a–c, and p. 79, no. 152; B. Wescoat, *Poets and Heroes: Scenes of the Trojan War*, exh. cat. (Atlanta, Emory University Museum of Art and Archaeology, November 8, 1986–February 28, 1987), pp. 52–56, cat. no. 14; Immerwahr, *Attic Script*, p. 89 note 37; D. Williams, *Greek Vases in the Getty* 5, p. 44, and p. 63 note 33; Robertson, *Art of Vase-Painting*, p. 95, fig. 88: in the caption to fig. 88, on p. 334, the accession number is given as 81.AE.26; J. R. March, *Bulletin of the Institute of Classical Studies* 38 (1991–1993): pl. 2a; R. Buxton, *Imaginary Greece: The Contexts of Mythology* (Cambridge, 1994), p. 126, fig. 14; H. A. Shapiro, *Myth in Art: Poet and Painter in Classical Greece* (London and New York, 1994), p. 153, fig. 108, and p. 154, fig. 109.

LOANS New York, The Metropolitan Museum of Art, June 13–October 5, 1969; Atlanta, Emory University Museum of Art and Archaeology, November 8, 1986–February 28, 1987.

COMPARANDA For the Brygos Painter, see *ARV*² 368–85; *Para* 365–68; *Addenda*² 224–29; other bibliography, D. Williams, *CVA* London 9, pp. 53–54; and especially Robertson, *Art of Vase-Painting*, pp. 93–100. For the potter Brygos, see Bloesch, *FAS*, pp. 81–90, and *ARV*² 398–99. For inscriptions in the work of the Brygos Painter, see Immerwahr, *Attic Script*, pp. 88–89.

D. Williams’s apparent attribution of this cup to Onesimos (*Greek Vases in the Getty* 5, p. 44, and p. 63 note 33) without comparative evidence is difficult to understand, especially in view of his acceptance of the attribution to the Brygos Painter in *Jahrbuch der Berliner Museen* 24 (1982): 30.

For the subject of the tondo, see O. Touchefeu, in *LIMC*, vol. 1, pt. 1, p. 332, s.v. “Aias I.” For that on the exterior, see *ibid.*, pp. 324–27; D. Williams, *CVA* London 9, p. 58, *sub* no. 44, with more recent bibliography.

For the identification of the heroes on Side A, M. Davies (*AK* 16 [1973]: 68) opted for the left one to be Odysseus and the right to be Ajax, who “requires three comrades to check his angry rush.” But the male at the far right can offer only very slight assistance since there is a restraining figure between him and the angry hero. Williams (*AK* 23 [1980]: 141), without explanation, favors the interpretation offered here, that Ajax is on the left, Odysseus on the right. What remains of

Ajax suggests a figure who appears a little more imposing and considerably more impetuous than Odysseus, and who requires greater efforts by his companions to restrain him (compare the positioning of their legs and feet with those of their counterparts). If this identification is correct, then the two images of Ajax will appear to right and left of handle B/A and those of Odysseus to right and left of handle A/B.

Williams (*loc. cit.*) suggests that the person holding the armor on Side B is Odysseus (not the leftmost figure as suggested here), who has just received the shield and helmet from Agamemnon. This is an attractive idea, but there are arguments against it. The position of the folds of the himation of the figure at the left suggests that at least one arm is raised or extended, similar to the excited figure of Odysseus on Douris’s cup in Vienna (see below); and the voter in the center with his raised hand who looks back at Ajax suggests that perhaps he has yet to vote and is still considering which hero to vote for, though probably he will vote for Odysseus. Also, on Douris’s cup the armor is displayed in the scene of the quarrel, so for someone to hold it on the Bareiss cup in the voting scene might not be so surprising. One further argument for the far left figure being Odysseus is that there is a little bit of glaze above the drapery at the break that looks like the finger of a hand that rests easily on the hip, a gesture of confidence; also this would explain why this figure leans casually on the stick when everyone else is so tense.

Two other illustrations of the Quarrel and the Vote strengthen the identification of the heroes offered for this cup. The first is the famous version by Douris on his great cup in Vienna, for there the character of each hero is more explicit than it is on the Malibu cup (Vienna 3695: *ARV*² 429.26; *Para* 374.26; *Addenda*² 236; Robertson, *Art of Vase-Painting*, p. 90, figs. 80–81; Buitron-Oliver, *Douris*, pl. 26.42). In the scene of the Quarrel, Ajax is so furious and requires so much restraining that the shoulder flap of his corselet has popped open; by comparison, Odysseus seems a bit reluctant to take on the best of the Greeks next to Achilles. In the voting scene, there are far more votes for Odysseus than for Ajax, and Odysseus cannot conceal his excitement, while Ajax buries his face in his hands.

The second example is the Brygos Painter’s cup in London. It is so similar to the Malibu cup that the two cannot be far apart in time (London GR 1843.11–3.11, E 69: *ARV*² 369.2; *Para* 365.2; *Addenda*² 224; *CVA* London 9, pl. 61). Williams (*CVA* London 9, p. 57, *sub* no. 44) opts for Ajax on the left and Odysseus on the right in the Quarrel; in the Vote it is obvious that Odysseus is on the left, Ajax on the right.

50. Plate 421, 2-3, 5

Accession numbers 86.AE.317.1-10

SHAPE AND ORNAMENT Ten nonjoining bowl fragments. Tondo surrounded by stopped-meander pattern with checkerboard squares, a dot in the center of each reserved square (a little of the upper-left corner of one unit is preserved on 86.AE.317.4). Start of stem on underside of 86.AE.317.7 at top of fragment.

SUBJECT I. Komast to right. 86.AE.317.10 preserves his head with a long fillet tied around it (one end hanging down over his right shoulder), his upper torso, and the start of each arm, the left one outstretched. Over each shoulder he wears a himation. More of it, with its black border, appears on 86.AE.317.3, where it covers his left forearm. 86.AE.317.7 gives parts of his thighs, knees, and the start of his calfs, each leg bent sharply at the knee and seen against the himation. 86.AE.317.9 shows his right foot (booted), more of the himation, and a little loop for a drapery weight at the pointed end of the fold. The positioning of the next two fragments and deciphering what remains on them is less certain. 86.AE.317.8 preserves just a little bit of reserve that looks as if it might be the foot of a piece of furniture, and 86.AE.317.4 seems to give a little more of it and part of a thin narrow object (end of a staff?). Fragments 86.AE.317.1, .2, and .5 each preserve a little of the meander pattern. It is not certain where these belong in the composition; hence they are illustrated separately. 86.AE.317.6 is without decoration and is not illustrated.

ATtribution AND DATE Attributed to the Brygos Painter by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 12.0 cm, with border 14.1 cm; max. preserved dimension 86.AE.317.1: 1.2 cm; 86.AE.317.2: 2.9 cm; 86.AE.317.3: 3.1 cm; 86.AE.317.4: 3.2 cm; 86.AE.317.5: 3.1 cm; 86.AE.317.6: 2.8 cm; 86.AE.317.7: 3.4 cm; 86.AE.317.8: 3.9 cm; 86.AE.317.9: 4.9 cm; 86.AE.317.10: 7.4 cm. Glaze misfired a bit on outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Brygos Painter and the potter Brygos, see entry no. 49. The composition on the present cup was probably similar to the following, only more animated: the aulete on London GR 1866.8-5.4, E 71 (*ARV*² 372.29; *Addenda*² 225; *CVA* London 9, pl. 56), and the reveler in front of the lyrist on Würzburg 479 (*ARV*² 372.32; *Para* 367.32; *Addenda*²

225). The head of our komast looks much like the bearded ones on Würzburg 479; for the long fillet, cf. that of the one holding a cup in his outstretched hand on Würzburg 479; also the reclining youthful komast on London GR 1848.6-19.7, E 68 (*ARV*² 371.24; *Para* 367.24; *Addenda*² 225; *CVA* London 9, pl. 59a). For the smooth black border and the little weight at the end of the fold, compare these, e.g.: entry no. 49; London GR 1873.8-20.376, E 65 (*ARV*² 370.13; *Para* 367.13; *Addenda*² 224; *CVA* London 9, pl. 62); Würzburg 479; and London GR 1866.8-5.4, E 71. The dense meander pattern may be compared with these: entry no. 49; London GR 1873.8-20.376, E 65; and Munich 2642 (*ARV*² 373.40; *Para* 367.40; *Addenda*² 225).

51. Plate 422

Figure 14

Accession number 86.AE.287

Bareiss Collection number 85

SHAPE AND ORNAMENT Fairly deep bowl with plain rim. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Stopped-meander pattern for tondo border.

SUBJECT I. Acontist to left, head turned to right. He is nude but for a fillet around his head. He holds a javelin in his left hand and two more appear in the space in front of him. Behind him is a pick; in the area above the pick: ΛΕΥΚΟΛΟΘΙΔΕΝ.

ATtribution AND DATE Attributed to the Brygos Painter by H. A. Cahn. Circa 480 B.C.

DIMENSIONS AND CONDITION Height 10-10.3 cm; diam. at rim 23.5 cm; width with handles 31.4 cm; diam. of foot 10-10.2 cm; diam. of tondo without border 12.2 cm, with border 14.0 cm. Mended from many fragments, with the missing pieces restored in plaster and painted, notable among them, the lower torso and thighs of the youth and the area in front of them. Glaze fired a bit greenish, especially on outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: inscription, fillet.

BIBLIOGRAPHY *Para* 367; *Greek Vases*, p. 79, no. 153; "Acquisitions Supplement," *GettyMusJ* 15 (1987): 160-61, no. 7.

COMPARANDA For the Brygos Painter and the potter Brygos, and also the inscriptions, see entry no. 49.

The quiet simplicity of the composition of this cup is similar to that of the tondo of Louvre G 285, which shows a komast (*ARV²* 380.170; *Addenda²* 227). Our youth compares with the following two servant boys: the one in the symposium on London GR 1848.6-19.7, E 68 (*ARV²* 371.24; *Para* 367.24; *Addenda²* 225; *CVA* London 9, pl. 59d), and the one in the scene of the Ransom of Hektor on Vienna 3710, who, however, has long hair (*ARV²* 380.171; *Para* 368.171; *Addenda²* 227).

52. Plate 423

Figure 15

Accession number 86.AE.288

Bareiss Collection number 431

SHAPE AND ORNAMENT Fairly deep bowl with plain rim. Upturned handles, the inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Stopped-meander pattern for tondo border; the "odd man" just below the youth's right heel indicates where the pattern started and ended.

SUBJECT I. Youth at altar. A youth dressed in a himation with a thick black border at the top stands to right. Around his head is a broad woolen fillet. Between his right thumb and index finger, he holds out a phorbeia over an altar that stands on a single base and is capped with a slab terminating in volutes above a zone decorated with dots. A sprig lies across the altar, and the youth holds another in his left hand along with a lyre.

ATTRIBUTION AND DATE Attributed to the Brygos Painter by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Height 9.2 cm; diam. at rim 23.0 cm; width with handles 30.2 cm; diam. of foot 8.8 cm; diam. of tondo without border 9.5 cm, with border 12.2 cm. Broken and mended, with missing pieces restored in plaster and painted, notable among them, much of the rim and wall in the lower-right quadrant of the cup.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Stacking ring on outside from being set inside another vase during firing. Dilute glaze: stains on altar. Accessory color. *Red*: sprig, knobs on tuning bar of lyre, plektron and cord.

BIBLIOGRAPHY *Greek Vases*, p. 79, no. 154.

COMPARANDA For the Brygos Painter and the potter Brygos, see entry no. 49. The simple composition on the present cup finds its best comparisons with the following tondi: the youthful aulete on London GR 1866.8-5.4,

E 71 (*ARV²* 372.29; *Addenda²* 225; *CVA* London 9, pl. 56); the komast holding a flute case on Munich 2642 (*ARV²* 373.40; *Para* 367.40; *Addenda²* 225); the vomiting komast on Boston 10.200 (*ARV²* 373.43); the komast balancing a skyphos in the palm of his left hand on Akropolis 292 (*ARV²* 373.39; *Addenda²* 225); and the komast on Villa Giulia 50433 (*ARV²* 373.45; *Addenda²* 226). For the woolen fillet, cf. Achilles on Vienna 3710 (*ARV²* 380.171; *Para* 368.171; *Addenda²* 227) and the singing reveler accompanying himself on the barbiton and the one grasping a girl by the wrist on Louvre G 156 (*ARV²* 380.172; *Para* 366.172; *Addenda²* 227). These are more nicely drawn than the one on the Malibu cup. The following are two good comparisons for the altar: Cab. Méd. 581 (*ARV²* 377.114; *Para* 368.114; *Addenda²* 226) and Florence 76103 (*ARV²* 379.142). The crenellated character of the black border is typical for the Brygos Painter. For the phorbeia, see A. Bélis, "La Phorbeia," *Bulletin de correspondance hellénique* 110 (1986): 205-18.

53. Plate 424

Figure 16

Accession number 86.AE.289

Bareiss Collection number 53

SHAPE AND ORNAMENT Fairly deep bowl with plain rim. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Stopped-meander pattern with checkerboard squares for tondo border.

SUBJECT I. Woman running to right looking back, holding up a fold of her skirt with her left hand. She wears a long chiton with a deep overfold and a cloak that has a black border. Dots ornament the lower part of her skirt. On her head is a fancy headdress decorated with wavy stripes. A small earring completes her attire. Her left leg is missing below the knee, and the end of her himation over her left arm is lost.

ATTRIBUTION AND DATE Attributed to the Brygos Painter by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Height 8.7 cm; diam. at rim 21.5 cm; width with handles 28.4 cm; diam. of foot 8.8 cm; diam. of tondo without border 10.6 cm, with border 13.7 cm. Broken and mended, with the missing pieces restored in plaster and painted, most notably the right third of the tondo. Glaze abraded here and there.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: area between locks of hair, belt of chiton.

BIBLIOGRAPHY *Para* 367; *Addenda*² 227; *Greek Vases and Modern Drawings*, p. 7, no. 89 (L.69.11.41); S. M. Burke and J. J. Pollitt, *Greek Vases at Yale* (New Haven, 1975), pp. 58–60, no. 51; *Greek Vases*, p. 79, no. 155.

LOANS New York, The Metropolitan Museum of Art, June 13–October 5, 1969; New Haven, Yale University Art Gallery, November 19, 1975–January 18, 1976.

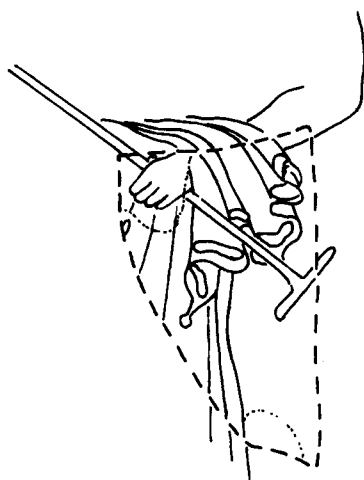
COMPARANDA For the Brygos Painter and the potter Brygos, see entry no. 49. The chiton with its deep crinkly overfold is typical for the Brygos Painter. Compare especially the one worn by Maia on Vatican 16582 (*ARV*² 369.6; *Para* 367.6; *Addenda*² 224). For the fancy headdress, compare the one worn by Selene on Berlin 2293 (*ARV*² 370.10; *Para* 367.10; *Addenda*² 224) or by the aulete on London GR 1848.6–19.7, E 68 (*ARV*² 371.24; *Para* 367.24; *Addenda*² 225; *CVA* London 9, pl. 59a). The open hand of our woman and the speed with which she runs away suggest that she is frightened and fleeing. Compare these figures: the unnamed Trojan woman running away on Side B of Louvre G 152 (*ARV*² 369.1; *Para* 365.1; *Addenda*² 224); Iris fleeing satyrs on London GR 1873.8–20.376, E 65 (*ARV*² 370.13; *Para* 367.13; *Addenda*² 224; *CVA* London 9, pl. 63b); and the woman, who may be Aigina, pursued by Zeus on Side B of Boston 95.36 (*ARV*² 381.182; *Para* 368.182; *Addenda*² 227).

54. Plate 421, 4

Accession number 86.AE.368

SHAPE AND ORNAMENT Bowl fragment with start of handle at lower right.

SUBJECT A or B. Man or youth (a bit of himation with a thick black border and a row of dots across some of the folds) to left, holding a walking stick at waist level. At the upper right break is a little bit of reserve that is the forearm of this figure (see below).



ATTRIBUTION AND DATE Attributed to the Brygos Painter by D. von Bothmer and D. Williams. Circa 480 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.8 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: rows of dots on garment.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Brygos Painter, see entry no. 49. The rows of dots across the folds and the thick black border as well as the little loop at the corner for a drapery weight are typical for the Brygos Painter. Here are just a few examples: Ajax on Side B of entry no. 49; several of the revelers on Würzburg 479 (*ARV*² 372.32; *Para* 366.32; *Addenda*² 225) and on Louvre G 156 (*ARV*² 380.172; *Para* 366.172; *Addenda*² 227), and Ganymede on Boston 95.36 (*ARV*² 381.182; *Para* 366.182; *Addenda*² 227).

The best comparisons for what remains of the present cup are the following, by Makron: Dionysos in the tondo of Villa Giulia 50396 (*ARV*² 465.82; *Para* 378.82; *Addenda*² 245; Kunisch, *Makron*, pl. 25.63) and the two trainers on London GR 1883.12–8.1, E 58 (*ARV*² 467.133; *Para* 378.133; *Addenda*² 245; *CVA* London 9, pl. 46; Kunisch, *Makron*, pl. 9.13). Each of these figures makes it clear that what remains of the himation on the Getty fragment are folds that cross the wearer's body at waist level and fall over the left forearm. The folds underneath these are the ones that descend from the left shoulder and are overlapped by the left forearm. Two of these comparative figures move to right, the third to left. On the Getty fragment, I opt for left because of the concave contour of the lower fall of drapery folds. The start of the handle at the right strengthens this interpretation.

55. Plates 425–426

Figure 17

Accession number 86.AE.293

Bareiss Collection number 241

SHAPE AND ORNAMENT Shallow bowl. Plain rim with reserved line on inside and outside. Upturned handles, inside and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Remaining underside of foot glazed. Two concentric circles on inside of stem. Stopped-meander pattern with checkerboard and saltire squares for tondo border. Below the toes of the woman's right foot is the

"odd man," indicating where the pattern started and ended. Two reserved lines for ground on outside.

SUBJECT I. Youth with stick and flower and woman with mirror. The woman extends her right arm behind her. She stands to right dressed in a chiton with a himation over it, a fancy headdress, and an earring. Behind her is a stool with a striped cushion. The youth stands before her clad in a himation with black borders at the top and bottom edges, a wreath around his head, a knotty stick held loosely in his left hand. In his right he holds a flower and gestures toward her provocatively.

A. Komasts ("Anacreontic") and women. A komast dances to right, looking back, holding a skyphos in the palm of his outstretched right hand and a knotty cane in his left. Then comes another dancing to right holding his himation out in front with his left hand and up over his shoulder with his right. Each is dressed alike: fancy headdress, long chiton under a himation that has thick black borders and is sparsely decorated with dots, and slippers. Next is an aulete wearing a similar headdress, a long chiton under a himation, and slippers, also to right. Only the upper edge of her himation has the black border. She faces a komast moving to right looking back and holding a skyphos in the palm of his outstretched right hand. Between them, below the rim: $\wedge \succ \text{IOETA}$. Last is a woman (missing: head, right shoulder, and arm) moving to left, holding out a parasol. The third komast is dressed as the others; the woman wears only a long chiton and slippers. Around the head of each of the five figures, over the headdress, is an ivy wreath, and each wears an earring. Between the aulete and the third komast a spotted flute case and a mouthpiece box hang on the wall.

B. The festivities continue. A komast (face missing) stands to right looking back, wearing a fancy headdress, a long chiton under a himation, and slippers. Next comes a little girl clad in a similar headdress, a long chiton, and slippers, who holds a parasol over the head of the next komast. He dances to right, head thrown back, a krotalos in his outstretched right hand, his left wrapped in his himation. He is dressed as the first except that his himation has black borders and widely spaced dots. The next, also dressed similarly, moves to right, but his body is frontal, his head (partly missing) faces to left, and his lips are parted. He holds out his himation to each side. Between him and the previous komast, a spotted flute case with mouthpiece box hangs on the wall. Then comes an aulete, and behind her a girl playing krotala, both to left, the aulete extending her left leg out to the right, the foot barely touching the ground. Each wears a long chiton as well as a fan-

cy headdress and slippers. The aulete also wears a himation partly edged in black. Around the head of each figure, over the headdress, is an ivy wreath, and each wears earrings. Between the frontal komast and the flute girl: $\succ \text{I} \wedge [] /$. Below handle B/A is a columnkrater decorated with an ivy wreath. Signed on handle B/A: $\text{BRV} \wedge \text{O} \succ \text{E} \text{POI} \text{E} \text{SEN}$.

ATTRIBUTION AND DATE Attributed to the Briseis Painter by J. D. Beazley. Signed by Brygos as potter. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Height 10.7–11.7 cm; diam. at rim 30.7 cm; width with handles 38.9 cm; diam. of foot 11.3 cm; diam. of tondo without border 14.2 cm, with border 16.3 cm. Mended, with missing pieces restored in plaster and painted, notable among them a bit of the rim on Side B, all of handle A/B.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: sleeves of chiton of girl in tondo, surface of her mirror, muscles, upper folds of chitons of first and third komasts on Side A and the frontal one on Side B, as well as the sleeves of the little girl's chiton and that of the one playing krotala, narrow vertical strip on parasol. Accessory color. Red: inscriptions at rim, wreaths, flower.

BIBLIOGRAPHY Para 369.8 bis and 372.8 bis; *Addenda*² 232; K. Schauenburg, in *Weltkunst aus Privatbesitz*, exh. cat., Kunsthalle (Cologne, 1968), cat. A 33, figs. 14–15; Bothmer, *BMMA*: 435, fig. 13; *Greek Vases and Modern Drawings*, p. 7, no. 90 (L.68.142.17); M. Davies, *AK* 16 (1973): 60 note 3; M. Wegner, *Der Brygosmaler* (Berlin, 1973), pl. 26d; *Greek Vases*, pp. 46–47, no. 32, and p. 80, no. 159; D. C. Kurtz and J. Boardman, in *Greek Vases in the Getty* 3, cover, p. 59, figs. 22a–b, and p. 49, cat. no. 20, and p. 64 (re: parasols); Dierichs, *Antike Welt* 19, Sondernummer (1988): 50, fig. 76; M. Kilmer, *Greek Erotica* (London, 1993), p. 253, R 538; Dierichs, *Erotik*, p. 66, fig. 114.

LOANS Cologne, Kunsthalle, May 18–August 4, 1968; New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For the Briseis Painter, see *ARV*² 406–12; Para 371–72; *Addenda*² 232–33; also, D. von Bothmer, "An Inscribed Red-figured Lekythos," *Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986* (Mainz, 1986), pp. 65–70, esp. pp. 67–68.

Deciding which was Side A and which Side B was facilitated by the potter's signature on the handle. If the cup were to hang on the wall, it would hang by the

inscribed handle so that the inscription would be easy to read. Then, the scenes would be read left to right beginning to the right of this handle. The position of the column-krater, directly beneath this handle, further supports this conclusion, for it marks the beginning and the end of the composition.

For the subject, see J. Boardman, in Kurtz and Boardman, pp. 47–70. There (pp. 50–56), Boardman makes a distinction between the sakkos, a somewhat loose head-dress, often with a tail or a point behind, and a wrapped headdress made from a long strip of material, which he calls a turban. Since this term normally refers to the headgear of Muslim men, I have simply called this a fancy headdress. All the more so since the headdresses on this cup do not fit into any of the variations distinguished by Boardman on pp. 52–53, and on p. 55 he acknowledges that, in some cases, it is difficult to distinguish the “turban” from the sakkos. For parasols, see *ibid.*, pp. 64–65, with a list of examples and a brief discussion.

56. Plate 427

Accession numbers 86.AE.345.1–.7

Bareiss Collection number 388

SHAPE AND ORNAMENT Four nonjoining bowl fragments. Plain rim with reserved line on inside (86.AE.345.1+.3). Root of one handle and a corner of the reserved panel of the other handle on 86.AE.345.1+.3; part of reserved handle panel on 86.AE.345.4. Stopped-meander pattern for tondo border (86.AE.345.1+.3 and .2+.5+.6). Reserved line for ground on outside (86.AE.345.1+.3).

SUBJECT I. Symposium. Only 86.AE.345.1+.3 preserves part of this scene. A komast (missing: part of face, right forearm, most of left arm, all of legs) reclines to left on a couch, looking back. The foot of the couch is missing. In his left hand he holds a drinking cup Type B drawn in black glaze and, next to the meander border, he appears to clasp his knee with his right hand (the surface is abraded here). He is nude but for a kidaris and a himation with a thick black border that is wrapped around his hips (just a little of it is preserved). Of the couch, all that remains is one leg and part of the bed frame, a bit of the mattress, and a striped pillow. In front of the couch, at the lower break, is the upper right corner of the food table. A basket hangs in the field above.

A–B. Komasts. On 86.AE.345.1+.3 at the far left are parts of two komasts: the left foot of one to left, and the lower legs and slippered feet of a second, to right,

who wears a himation with a black border. These two occupy the area immediately to the left of the handle. One nonjoining fragment also comes from this side: 86.AE.345.2+.5+.6 shows folds of himatia with broad black borders and widely spaced dots strewn over the surface, the left thigh and calf of a komast to left, and the left forearm and hand supporting a skyphos held by a komast to right. Below the skyphos is the rim and neck of a column-krater, presumably one standing on the ground.

To the right of the handle, 86.AE.345.1+.3 preserves parts of three komasts, each dressed in a himation with a thick black border, that of the third also decorated with widely spaced dots. The first (missing: face, right elbow and forearm, upper left arm, and feet) has a cane in his outstretched left hand; his right rests casually on his hip. Only the legs and slippered feet of the second and the lower torso and legs of the third remain. In his outstretched right hand (just a bit of the forearm may be seen at the break) the last komast carries a pointed amphora (part of body and toe) decorated with an ivy wreath. 86.AE.345.7 (not illustrated) is without decoration.

ATTRIBUTION AND DATE Attributed to the Foundry Painter by D. von Bothmer. Circa 480–475 B.C.

DIMENSIONS AND CONDITION Diam. of tondo without border 11.1 cm, with border 13.2 cm; max. preserved dimension 86.AE.345.1+.3: 18.2 cm; 86.AE.345.2+.5+.6: 10.9 cm; 86.AE.345.4: 4.1 cm; 86.AE.345.7: 3.1 cm. Broken and mended, with missing pieces restored in plaster and painted. Refired by J. V. Noble.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze. Accessory color. Red (very faint): strings of basket.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Foundry Painter, see *ARV*² 400–405; *Para* 370–71; *Addenda*² 230–32; Robertson, *Art of Vase-Painting*, pp. 107–109. Especially pertinent are these two detailed discussions: J. D. Beazley, “Un realista greco,” *Adunanze straordinarie per il conferimento dei premi della Fondazione A. Feltrinelli* 1/3 (1966), pp. 53–60, trans. K. Huber and M. Robertson as, “A Greek Realist,” in D. C. Kurtz, ed., *Greek Vases: Lectures by J. D. Beazley* (Oxford, 1989), pp. 78–83; and E. Knauer, *A Red-figure Kylix by the Foundry Painter: Observations on a Greek Realist*, Indiana University Art Museum, Occasional Papers (Bloomington, 1987), pp. 2–29.

The composition in the tondo of this cup was probably similar to one in Kassel, inv. T 664 (*ARV*² 1651.10 bis; *Para* 370.10 bis; *Addenda*² 231). The kidaris is like

the one worn by the archer on the inside of Heidelberg 73/6-7, joining New York 1978.347.4, and attributed by Bothmer to the Foundry Painter. For the black drinking cup, cf. the similar one held by the left komast on Side A of Boston 01.8034 (*ARV*² 401.11); the basket on this cup also compares favorably. What remains of the food table suggests it looked much like these: those on Boston 01.8034 (both in the tondo and on the outside); the one in the tondo of Kassel T 664; also, Christchurch (New Zealand), Canterbury University 17 (*ARV*² 403.34): on that vase, compare also the black drinking cup and the basket hanging on the wall. For the outside, the compositions and poses of the following komasts offer suitable comparisons: Toledo 64.126 (*Para* 370.12 *bis*; *Addenda*² 231); Berlin 3198 (*ARV*² 402.13); and London GR 1895.5-13.1 (*ARV*² 405.2; *Para* 370.14 *bis*; *CVA* London 9, pl. 71). For the column-krater, cf. the wreathed one in the tondo of Philadelphia 31.19.2 (*ARV*² 402.20). The thick black borders of himatia, either plain or crenellated, are standard for the Foundry Painter. Normally, he uses two reserved lines for the ground on the outside. For a single line, as on the present cup, cf. the two cups by him in Boston: 01.8034 and 13.204 (*ARV*² 403.26). It also occurs on the outside of a cup near him: Berlin 3240 (*ARV*² 405.-; *Addenda*² 232).

For the komasts dancing around a column-krater, see B. Gossel-Raeck, "Komos-Tanz um den Krater," in *Kunst der Schale*, pp. 299-302. For the kidaris worn by komasts in symposia, see the list compiled by P. Jacobsthal, *Göttinger Vasen. Nebst einer Abhandlung ΣΥΜΠΟΣΙΑΚΑ* (Berlin, 1912), pp. 61-62.

57. Plate 428

Figure 18

Accession number 86.AE.294
Bareiss Collection number 231

SHAPE AND ORNAMENT Shallow bowl. Plain rim with reserved line on inside. Uprturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Remaining underside of foot glazed. Stopped-meander pattern for tondo border.

SUBJECT I. Lovemaking: youth and woman having intercourse. The youth (part of wreathed head missing) stands to right thrusting his penis into the woman and grasping the back of her thighs with his left hand, his right resting on his hip. She is nude but for a fillet around her head and a garter around her right thigh. She bends over, her face resting against a full wineskin

placed on a stool, her right hand gripping the seat of it, her left resting on her knee. Behind the youth, a knotty cane. To left of cane: ΚΑ[]ΟΣ; above youth: ΛΥΚ[]Ξ.

ATTRIBUTION AND DATE Attributed to the Foundry Painter by J. D. Beazley. Circa 470 B.C.

DIMENSIONS AND CONDITION Height 9.0-9.4 cm; diam. at rim 23.4-23.6 cm; width with handles 30.5 cm; diam. of foot 9.8 cm; diam. of tondo without border 12.0 cm, with border 14.0 cm. Broken and mended, with missing pieces restored in plaster and painted. Glaze a bit thin in places on inside and outside; abraded a bit on rim.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: down on cheeks of youth, wineskin. Accessory color. *Red*: wreath, fillet, garter, inscriptions.

BIBLIOGRAPHY *Para* 370.33 *bis* and 507.20 *bis* (kalos names); *Greek Vases*, p. 80, no. 160; "Acquisitions Supplement," *GettyMusJ* 15 (1987): 160-61, no. 7; Dierichs, *Antike Welt* 19, Sondernummer (1988): 58, fig. 95, mentioned pp. 57 and 59; Dierichs, *Antike Welt* 20.2 (1989), mentioned on p. 53 note 11; Dierichs, *Erotik*, p. 74, fig. 134; M. Kilmer, *Greek Erotica* (London, 1993), pp. 35-36 and 253, R 529.

COMPARANDA For the Foundry Painter, see entry no. 56. The simple composition in the tondo of this cup compares favorably with many by the Foundry Painter, especially those on cups that, like the present one, are decorated on the inside only (*ARV*² 403.31-36). The articulation of the right clavicle of the youth—two slight arcs instead of a more-or-less straight line—recurs on the komast who holds a skyphos on Side B of London GR 1895.5-13.1 (*ARV*² 405.2; *Para* 370.14 *bis*; *CVA* London 9, pl. 71b). For the well-turned leg of the stool, cf. Boston 10.195 (*ARV*² 402.15) and Christchurch (New Zealand), Canterbury University 17 (*ARV*² 403.34). For the subject and for the garter worn by the woman, see entry no. 44. The most recent discussion of Lykos kalos is D. von Bothmer, "An Inscribed Red-figured Lekythos," *Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag am 16. April 1986* (Mainz, 1986), pp. 65-70, esp. p. 67.

58. Plate 429, 1 and 3

Accession numbers 85.AE.467.1-5

SHAPE AND ORNAMENT Five nonjoining fragments. Shallow bowl. Plain rim with reserved line on outside. Start of stem on underside of 85.AE.467.1. Uprturned

handle, inside and panel reserved. Stopped-meander pattern with saltire squares for tondo border. Two reserved lines on outside for ground.

SUBJECT I. Warrior, to right, putting on a greave. All that remains of him are his lower legs and feet, the left leg raised slightly so that only the toes touch ground. Lying on the ground is a round shield seen in profile emblazoned with a bull's head and decorated with a row of dots near the rim. The lower end of the greave overlaps the muzzle of the bull's-head device.

A-B. Fight. At the far left on one side is the lower left leg and foot of a warrior who has fallen backward. Then comes a warrior (legs, toes of right foot, all of left) striding to right toward another who has fallen. On his left arm, the attacker holds out a round shield (about two-thirds preserved) seen from the inside and grips a sword in his right hand (now missing). The end of the scabbard appears just to the left of his right thigh. A small floating fragment, joined by plaster to the main fragment, preserves most of his head, protected by a low-crested helmet with the cheekpieces turned up. His opponent is similarly armed, except that he has a spear in his right hand instead of a sword. The device on his shield is a horse galloping to left. Next is the handle zone.

Parts of three warriors are preserved on the other side. The first strides to right holding out a round shield seen from the inside on his left arm and a sword in his right hand (now missing). Just the blade of the weapon remains. He wears a low-crested helmet with the cheekpieces turned up; at his left side a scabbard is suspended from a baldric over his right shoulder. His opponent (missing: most of face, all of torso, lower left leg, and foot) has fallen backward to right. He has a helmet similar to that of his attacker, but he wears a short pleated chiton (a few drapery folds appear at the break) and greaves. He holds a spear in his raised right hand, and on his left arm is a round shield (about one-quarter remains) emblazoned with a scorpion (tail). A third warrior comes to the rescue. All that remains of him is a bit of one leg, probably the right. He is armed with a spear and a round shield (about half) with a tripod (legs and struts) as its device. Three small nonjoining fragments (not illustrated) preserve more of the figures and may come from either side: 85.AE.467.5, helmet with transverse crest; 85.AE.467.3, spear, lower forearm, a bit of torso (?); 85.AE.467.2, uncertain. 85.AE.467.4 has a little bit of reserve (handle panel?).

ATTRIBUTION AND DATE Attributed to the Dokimasia Painter. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Diam. at rim 23.5 cm; diam. of tondo without border 9.1 cm, with border

11.2 cm; max. preserved dimension 85.AE.467.1: 23.4 cm; 85.AE.467.2: 4.2 cm; 85.AE.467.3: 2.5 cm; 85.AE.467.4: 3.6 cm; 85.AE.467.5: 2.7 cm. Broken and mended, some of the joins strengthened with plaster and painted. Glaze pitted a bit on inside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, shading on shields in tondo. Accessory color. *Red*: baldric.

BIBLIOGRAPHY "Acquisitions/1985" *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA For the Dokimasia Painter, see *ARV*² 412–15; *Para* 372–73; *Addenda*² 233–34; also the brief remarks by D. Williams, *CVA* London 9, p. 69, with other bibliography.

The manner of drawing the hip and groin area is distinctive. Cf. the right warrior on Side A of London GR 1836.2–24.173, E 818 (*ARV*² 412.10; *Addenda*² 233; *CVA* London 9, pl. 78a); the komasts on the exterior of Berlin 2309 (*Para* 372.11 *bis*); Theseus and Herakles on Florence V 58 (*ARV*² 413.24; *Addenda*² 233); and Theseus in the Skiron scene on Florence 70800 (*ARV*² 413.25; *Para* 372.25; *Addenda*² 233). For the decorative line at the top of the greave indicating the knee formation of the fallen warrior, cf. the two warriors on Side A of London GR 1836.2–24.173, E 818; the middle warriors on the outside of Orvieto 588 (*ARV*² 413.20); and the warrior in the tondo of St. Petersburg 1542, ex-653 (*ARV*² 413.23; *Para* 512.23; *Addenda*² 233). For the bull's-head shield device and the shape of the armband, cf. Orvieto 588.

59. Plates 430, 2–3; 431

Accession numbers 85.AE.468.1–.4

SHAPE AND ORNAMENT Four nonjoining fragments of bowl and rim. Plain rim with reserved line on inside (85.AE.468.1, .2, .4). Start of stem on underside of 85.AE.468.1. Start of handle at far right of 85.AE.468.2 and at the lower left of 85.AE.468.3. Stopped-meander pattern for tondo border. Two reserved lines for ground on outside (85.AE.468.1).

SUBJECT I. Oriental archer leading horse, to left. 85.AE.468.1 preserves his head with leather cap (*alopekis*), his shoulders, upper part of his torso, and most of each arm. He wears a striped garment and carries a bow in his left hand. Of his horse, all that remains on this fragment is a bit of its neck and forehead as well as the top of its croup at the lower right break.

85.AE.468.2 shows the two hind hoofs of the horse, the end of its tail, and most of one foot of the archer on the ground, making it clear that he is not mounted.



A. Dokimasia (youths and horses). 85.AE.468.1 comes from one side and shows most of one horse (its croup is missing) standing to right awaiting inspection. On the left-hand side of the horse, Oriental clothing (*alopekis* and *zeira*) hangs on the wall. It is not clear who holds the reins of the horse; perhaps it should be thought of as tethered to the wall next to the garment. There is no headstall or bit on the animal. In front of the horse a youth (legs missing) dressed in a himation with a thick black border stands to left leaning on a knotty stick. Around his head is a fillet. Behind the horse is a similar figure (just the front of his himation remains), who leans on a smooth stick. Above the horse's croup: K I \ ; above the garment: <. 85.AE.468.3 may come from this side and seems to show drapery. Above, just below the rim: I \.

B. The same. 85.AE.468.2 comes from the other side and shows a horse (its hind hoofs are missing) to right and similar Oriental clothing hanging on the wall. As before, there are reins, but no means of control. The red of the rein (very faint) may be seen alongside the garment. There is no headstall and bit, nor a halter, so it is also uncertain how this horse will be controlled. Before the horse, a youth dressed like the one on the other side, with slippers and a fillet around his head leans on a knotty stick. Behind the horse is a Doric column (upper part of shaft, a bit of the capital). Above the hanging garment: F V. 86.AE.468.4 is undecorated.

ATTRIBUTION AND DATE Attributed to the Dokimasia Painter by D. von Bothmer. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 23.0 cm; diam. of tondo without border 14.0 cm, with border 16.0 cm; max. preserved dimension 85.AE.468.1: 14.6 cm; 85.AE.468.2: 17.8 cm; 85.AE.468.3: 3.5 cm; 85.AE.468.4: 3.1 cm. Mended in antiquity: hole with lead at far right of 85.AE.468.2 just below rim; another below it next to the handle root. Glaze misfired greenish, especially in the tondo and on the outside of 85.AE.468.2.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: horse anatomy, some of the decoration on the garments. Accessory color. Red: fillets, reins, headstall of horse in tondo, inscriptions.

BIBLIOGRAPHY "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA For the Dokimasia Painter, see entry no. 58. The best parallels for the present cup are the following two cups, each of which shows the Dokimasia for horses: Berlin 2296 (*ARV*² 412.1; *Addenda*² 233) and, even more, the fragmentary cup once in the possession of Robert Hecht (July 1987): I, frontal youth in himation, head turned to right, holding a knotty stick and standing next to a column; A–B, Dokimasia (youths and horses). On one side, next to the handle, an *alopekis* and a *zeira* hang on the wall. The horses are very similar to the ones on the Malibu cup with their large, rather heavy heads, the solid upright mane contrasting with long strands of forelock hair. Also, on all three cups there are reins but no headstall, bit, or halter to indicate a means of control. This seems to be a feature of horses by the Dokimasia Painter that are being led. An exception is the horse in the tondo of the present cup.

Compare the treatment of the same subject on the exterior of a cup near the Thalia Painter, Basel, Cahn 133 (*ARV*² 1626.–; 1708.–; *Para* 332; *Addenda*² 174), where the horses wear bridles. Absence of control seems to be the case with the horses by the Foundry Painter on a cup in Leipzig (*ARV*² 412.2), on Adria B 98 (*ARV*² 412.5), on Oxford 1965.121 (*ARV*² 414.34; *Para* 372.34), and on Tübingen S./10 1552, E 35, attributed by D. Williams and joining Louvre Cp 12534 (*CVA* Tübingen 5, pl. 7.2; for the attribution, p. 25). Another example of a hanging Oriental garment in the work of the Dokimasia Painter may occur on one of the fragments of Vatican, Astarita 723 (*ARV*² 1652.–): all that remains is drapery with a thick black border and at the left a reserved area that is probably part of a figure. I know this and the Hecht cup from Bothmer's photographs.

The Dokimasia for horses (Δοκιμασία τῶν ἵππέων) was an annual inspection of the cavalry, not only the riders, but also their horses and the auxilliary troops at-

tached to the cavalry corps. Essentially it was a test of physical fitness for man and beast as well as a means of establishing that the cavalry man was wealthy enough to provide for his mounts. For the Dokimasia for horses, see H. Cahn, "Dokimasia," *RA*, 1973: 3–22 (the present cup is mentioned at the top of p. 21, where it is linked with the Briseis Painter). Full coverage of the different kinds of Dokimasia is given by F. S. Borowski, *Dokimasia: A Study in Athenian Constitutional Law* (Ph.D. diss., Univ. of Cincinnati, 1975; Ann Arbor, Michigan: University Microfilms 76-25,489). Chapter 3 (pp. 27–49) deals with the Dokimasia for horses; see pp. 32–33 for mention of the visual evidence, which precedes the literary by well over a century.

60. Plates 429, 2; 430, 1

Figure 19

Accession number 85.AE.464

SHAPE AND ORNAMENT Fragment of tondo, stem, and foot. Profile continuous except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot and inside of stem glazed. On outside, below figures, a zone of horizontal encircled palmettes.

SUBJECT I. Eos and Kephalos. The goddess (missing: head, shoulders, and lower legs) moves to right carrying Kephalos (missing: head, lower right leg) in her arms. Eos wears a long chiton and a himation. Just below her left elbow is a little of her left wing.

ATTRIBUTION AND DATE Unattributed. Circa 490–480 B.C.

DIMENSIONS AND CONDITION Preserved height 6.6 cm; diam. of foot 13.4 cm. Broken and mended. Glaze mottled and abraded in places. Nicks here and there.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze.

BIBLIOGRAPHY "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA The use of a zone of encircled palmettes in reserve as a boundary for the tondo or, as on the present cup, as a groundline for the figures on the outside of a cup in the late sixth and early fifth centuries B.C. is generally limited to cups of high quality. Euphronios seems to initiate this use of palmettes, for a zone of them occurs on the outsides of two of his cups: Munich 8704, ex-2620 (*ARV²* 16.17; *Para* 322.17; *Addenda²* 153; *Euphronios*, cat. no. 41), and Athens, Akropolis 15214, ex-176 (*ARV²* 17.18; *Addenda²* 153; *Euphronios*, cat. no. 44). Oltos used a frieze of horizon-

tal palmettes for the groundline on Berlin 2264 (*ARV²* 60.64; *Para* 326.64; *Addenda²* 164) and on Tarquinia RC 6848 (*ARV²* 60.66; *Para* 327.66; *Addenda²* 165). Epiktetos used inverted palmettes for the groundline of London E 35 (*ARV²* 74.38) and a zone of horizontal ones for the groundline of Palermo V 654 (*ARV²* 74.41). On Louvre G 68, a cup near the Thalia Painter, horizontal palmettes encircle the tondo (*ARV²* 113.–), and below the figures on the outside of London GR 1897.10–28.2, signed by Kachrylion, there is a frieze of upright lotuses and palmettes (*ARV²* 108.26, 115). On Athens, Akropolis 113, by the Nikosthenes Painter, they appear on both the inside and the outside (*ARV²* 125.22). Two cups from his Wider Circle: horizontal palmettes enclose the tondo of Brussels A 201 (*ARV²* 133.19), upright palmettes for both the tondo and the groundline on Berlin 1964.4 (*ARV²* 1700; *Para* 334; *Addenda²* 177). A cup fragment in the Manner of the Epeleios Painter shows a zone of up-and-down palmettes below the figures, New York, Scaravaglione (*ARV²* 150.27). On a Proto-Panaitian cup in Basel, Cahn 116, a zone of inverted palmettes appears on the inside just below the rim (*ARV²* 316.3; *Addenda²* 213). On three cups by Onesimos, they occur as follows: Louvre G 104 and Florence PD 321, inverted at the rim on the inside (*ARV²* 318.1; *Para* 358.1; *Addenda²* 214); Malibu 83.AE.362, inverted, below a stopped meander on the outside (*Greek Vases in the Getty* 5, p. 57, fig. 8k), signed by Euphronios as potter; and around the tondo on Berlin 2280+2281 (now joined) plus fragments in the Vatican, once given by Beazley very generally to Euphronios (*ARV²* 19.1–2; *Addenda²* 153), but reattributed by D. Williams to Onesimos: for the attribution, see "The Ilioupersis Cup in Berlin and the Vatican," *Jahrbuch der Berliner Museen* 18 (1976): 9–23. On Athens, Akropolis 208, a cup akin to the cup in the Cab. Méd. signed by Brygos, there is a zone of horizontal palmettes and lotuses around the tondo and an upright frieze of the same on the outside (*ARV²* 399.–). On an unattributed cup fragment, Athens, Akropolis 351, inverted palmettes encircle the tondo (E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen* [Berlin 1925–1933], pl. 23).

Elsewhere, this use of the pattern is best known to me in the work of Douris: on Vienna 3694 there are horizontal palmettes around the tondo (*ARV²* 427.3; *Para* 374.3; *Addenda²* 235; Buitron-Oliver, *Douris*, pl. 6, no. 11); on Berlin 2283, upright palmettes form the groundline (*ARV²* 429.21; *Addenda²* 236; Buitron-Oliver, pls. 22–23, no. 34); Malibu 83.AE.217, a signed cup, has inverted ones for the groundline (*Addenda²* 403; D. Buitron-Oliver, *Greek Vases in the Getty* 5, p. 67, fig. 1b; Buitron-Oliver, *Douris*, pl. 24, no. 38); on

Vienna 3695, there are horizontal palmettes around the tondo with two back-to-back directly below the figures to emphasize the orientation of the composition (*ARV*² 429.26; *Para* 374.26; *Addenda*² 236; Buitron-Oliver, *Douris*, pl. 26.42); inverted palmettes for the groundline on Cab. Méd. 575 and 648 (*ARV*² 430.27; Buitron-Oliver, *Douris*, pl. 27.43); Boston 95.31 has the same around the tondo (*ARV*² 443.225; *Para* 375.225; *Addenda*² 240; Buitron-Oliver, *Douris*, pl. 53.81).

Elsewhere in the work of Douris, on the exterior of the splendid phiale Malibu 81.AE.213, large horizontal palmettes appear next to the omphalos, while a narrower frieze of upright ones serves as a groundline for the figures (M. Robertson, *Greek Vases in the Getty* 5, p. 76, fig. 1a, and p. 78, fig. 1c; Buitron-Oliver, *Douris*, pl. 19.29), and on the inside there is a frieze of inverted palmettes just below the rim and upright ones next to the omphalos, a zone of spirals forming the groundline (Robertson, op. cit., p. 77, fig. 1b, p. 82, fig. 1m, and p. 85, fig. 1w; Buitron-Oliver, *Douris*, pl. 20.29). Also, on the lid of the pyxis Mannheim 124 there is a frieze of upright palmettes next to the brim (*ARV*² 447.276; Buitron-Oliver, *Douris*, pl. 112.241). On a large cup akin to the earliest work of Douris, Cab. Méd. 543, upright palmettes appear as the groundline on the outside (*ARV*² 448.-). The zone of palmettes on the present cup is closest to those by Douris, but not as well drawn; the figures in the tondo are not by him.

In the scenes where Eos pursues a youth, he is identified by attributes, occasionally by inscriptions; thus, he is Kephalos if he carries a hunting spear, while he is Tithonos if he holds a lyre. In the abduction scenes, only the name Kephalos is inscribed, and the youth is never a hunter, but either has a lyre or is empty-handed. The present cup belongs to the latter category, and the decision to opt for calling him Kephalos rests on the inscribed scene in the tondo of Berlin 2537, by the Codrus Painter, where there is no attribute (*ARV*² 1268.2; *Addenda*² 356). In this composition, Eos runs to right looking back and holds the boy in both arms. The Malibu cup, though considerably earlier than the Berlin cup, was probably very similar. For the subject, see C. Weiss, in *LIMC*, vol. 3, pt. 1, pp. 773-79, s.v. "Eos," especially the commentary on pp. 775-77.

61. Plates 432-433

Accession number 86.AE.315

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside and outside. Panels of handles reserved (a little of each remains). Meander pattern for

tondo border. There is an "odd man" in the lower right indicating the beginning and end of the pattern. Reserved line for ground on outside.

SUBJECT I. Woman in a sword dance. All that remains of her is most of her head with sakkos and earring, a little of both shoulders with drapery, and both feet, the right one frontal, the left in profile. At the far left is the end of her sword and over her right shoulder, a little of her double baldric.

A-B. Four women in a sword dance. Side A (the better preserved) shows the lower parts of one woman dressed in a short pleated chiton and a chlamys held out over her left arm (now missing), her sword held horizontally in her right hand at about thigh level (when the cup was complete, the sword would have appeared under the handle). The next woman (missing: head but for forelock with a bit of fillet, shoulders, parts of arms, and right foot) is dressed similarly. Just the hilt of the sword held in her right hand, the cross-guard, and the start of the blade remain. A black scabbard hangs at the left side of each woman; that of the right woman is suspended from a baldric over her right shoulder. Both move to right, looking back (as the positions of their bodies make clear). At the right of the composition, next to the handle, is a palm tree.

Side B preserves on the left the outstretched left arm with himation of one woman and all of the next save for her head, shoulders, upper arms, left heel, and right lower arm with hand. Both move to right. All the himatia have thick, black crenellated borders.

ATtribution AND DATE Attributed to Makron by D. von Bothmer. Circa 490 B.C.

DIMENSIONS AND CONDITION Diam. of tondo without border 10.6 cm, with border 12.6 cm; max. preserved dimension 23.6 cm. Broken and mended, with missing pieces restored in plaster and painted, notable among them almost all of the tondo and significant areas of the bowl, especially on Side B to the right of handle A/B. Both handles, all of stem, and foot missing. Glaze misfired greenish near palm tree.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: baldrics, belts of chitons.

BIBLIOGRAPHY D. von Bothmer, in *Eye of Greece*, p. 33, cat. no. 18A; Kunisch, *Makron*, pl. 52.148.

COMPARANDA For Makron, see *ARV*² 458-81; *Para* 377-79; *Addenda*² 243-47; D. Williams, *CVA* London 9, p. 46, with bibliography; and especially J. D. Beazley, "Makron," in D. C. Kurtz, ed., *Greek Vases: Lec-*

tures by J. D. Beazley (Oxford, 1989), pp. 84–97 (given in 1955 and 1956 in Cambridge and Basel, respectively); D. von Bothmer, “Notes on Makron,” in *Eye of Greece*, pp. 29–52; Robertson, *Art of Vase-Painting*, pp. 100–106; and Kunisch, *Makron*, passim. For inscriptions in the work of Makron, see Immerwahr, *Attic Script*, pp. 89–90. For the potter Hieron, with whom Makron collaborated, see Bloesch, *FAS*, pp. 91–96.

The meander pattern on the present cup is typical for Makron. Cf. just these few examples: Brussels R 247 (*ARV*² 462.41; Kunisch, *Makron*, pl. 38.103); Munich 2656 (*ARV*² 471.186; *Addenda*² 246; Kunisch, *Makron*, pl. 51.144); London GR 1843.11–3.44, E 62 (*ARV*² 471.194; *CVA* London 9, pl. 52; Kunisch, *Makron*, pl. 78.234); or Munich 2657 (*ARV*² 475.267; *Para* 378.267; *Addenda*² 246; *Revue du Louvre* 5–6 [1991]: 18, fig. 13; Kunisch, *Makron*, pl. 163.507). Parallels for the border of each himation: Dionysos in the tondo of Brussels R 247; and the komasts on Louvre G 157 (*ARV*² 464.78; Kunisch, *Makron*, pl. 28.73). The face of the woman in our tondo seems similar to that of Athena on side A of Florence 3929 (*ARV*² 460.15; *Addenda*² 244; Kunisch, *Makron*, pl. 53.149).

62. Plate 434

Figure 20

Accession number 86.AE.291
Bareiss Collection number 359

SHAPE AND ORNAMENT Shallow bowl with plain rim. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and stem. Running-meander pattern for tondo border.

SUBJECT I. Satyr to right holding a skyphos in the palm of his outstretched right hand; his left arm is raised, the fingers of the hand spread apart. Around his head is a wreath. On the ground between his legs is an object that looks like a horn or a shell.

ATTRIBUTION AND DATE Attributed to Makron by J. D. Beazley. Circa 480 B.C.

DIMENSIONS AND CONDITION Height as restored 8.2 cm; diam. at rim 19.4 cm; width with handles 25.9 cm; diam. of tondo without border 8.0 cm, with border 10.6 cm. Reconstructed from several fragments. Lower stem and foot missing and restored in plaster. Some abrasion around one handle. Nicks here and there.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, row of dots on horn or shell. Accessory color. *Red*: wreath.

BIBLIOGRAPHY *ARV*² 478.310; *Addenda*² 247; *Greek Vases*, p. 80, no. 157; Kunisch, *Makron*, pl. 65.186.

COMPARANDA For Makron, see entry no. 61.

63. Plate 435

Figure 21

Accession number 86.AE.292
Bareiss Collection number 51

SHAPE AND ORNAMENT Shallow bowl with plain rim. Upturned handles, inside of each and panel reserved. Continuous curve between bowl and foot save for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Underside of foot glazed. Meander pattern for tondo border.

SUBJECT I. Dancing komast. Youthful komast, nude but for a himation over both arms and a wreath around his head, frontal, his right leg raised very high and bent sharply at the knee; his left is supportive, but also bent at the knee. He looks to left, holding a cup with an offset lip in the palm of his left hand. In his right, he grasps a knotty cane. To the right of his left shoulder: ΚΑΛΟΣ.

ATTRIBUTION AND DATE Attributed to Makron by J. D. Beazley. Circa 480 B.C.

DIMENSIONS AND CONDITION Height 7.5–7.9 cm; diam. at rim 19.4 cm; width with handles 25.1 cm; diam. of foot 7.9 cm; diam. of tondo without border 9.2 cm, with border 10.8 cm. Broken and mended, with small missing pieces restored in plaster and painted. Scratch on underside of foot.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: wreath, inscription. Stacking ring on outside from contact with another vase during firing. The glaze of the ring fired brownish.

BIBLIOGRAPHY *Para* 379.326 bis; *Addenda*² 247; *MuM* 26 (October 5, 1963), lot 131, pls. 43 and 48; Bothmer, *BMMA*: 434, fig. 12; *Greek Vases and Modern Drawings*, p. 7, no. 94 (L.69.11.37); *Greek Vases*, p. 48, fig. 33, and p. 80, no. 158; Kunisch, *Makron*, pl. 92.278.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For Makron, see entry no. 61. The lively pose of our komast shows kinship with the one at the far right on one side of a cup by Makron in the Vatican, inv. 16576 (*ARV*² 464.81; Kunisch, *Makron*, pl. 17.36), and with the dancing girl in the tondo of

London GR 1867.5-8.1063, E 61 (*ARV*² 468.145; *Ad-denda*² 245; *CVA* London 9, pl. 50; Kunisch, *Makron*, pl. 62.172).

64. Plates 436, 1-7; 437, 1

Accession numbers 85.AE.466 and 90.AE.39.20

Bareiss Collection number 436 (85.AE.466)

SHAPE AND ORNAMENT Fifteen nonjoining fragments. Plain rim with reserved line on inside and outside. Panel of each handle reserved (85.AE.466.3+.8b and .9+.11). Running-meander pattern for tondo border. Reserved line on outside for ground.

SUBJECT I (85.AE.466.1-.2+.4-.6a+.14+.16). Nereid holding a dolphin in her left hand. All that remains of the Nereid are her head, shoulders, and most of each arm with her drapery, a chiton (right sleeve), and himation. The dolphin is held upside down just below its tail; its head is missing. To judge from the Nereid's position, she is probably running to right, looking back.

A. Peleus seizing Thetis in the presence of fleeing Nereids. 85.AE.466.1-.2+.4-.6a+.14+.16 preserves parts of each side. At the left, next to the handle area, a Nereid (legs, skirt of long chiton) flees to left. Next to right comes the bare right leg (preserved from the knee down) of Peleus, both feet and lower chiton of Thetis, and most of the left foot of Peleus. Between the left foot of both goddess and hero, are the toes of the right foot of a fleeing Nereid. 85.AE.466.12+.13 shows the head of Thetis in profile to left, both shoulders, and more of her chiton. At the lower left of this fragment, at the break, is the hair and a little of the contour of Peleus's head. The two red lines at the nape of his neck may be the strings of a petasos. 85.AE.466.2a (once wrongly joined to 85.AE.466.2) very likely comes from this side. It shows the head and shoulders of a Nereid, most of her left arm reaching back to touch her long locks of hair, and the start of her outstretched right arm, held downward somewhat. From what remains, it is clear that she runs to right looking back at the central scene. She may have held a dolphin in her right hand, similar to the Nereid on Side B (see below). Then comes the handle panel (85.AE.466.3+.8b).

B. Fleeing Nereids. According to what remains on the fragments and how they seem to fit into the composition, there would be three more Nereids running to right, that is, away from the scene on Side A. The positions of two are assured on 85.AE.466.1-.2+.4-.6a+.14+.16. One is on the right, next to handle B/A. She runs to right holding up the folds of her long chiton so she can move faster. The end of the belt appears at the

top of the fragment. Next, another Nereid (missing: head except for face, all of right leg but for start of thigh, and lower left leg and foot) running to right, looking back. In her right hand she holds a dolphin (tail, part of body). She also wears a long chiton. 85.AE.466.15 may preserve her raised right hand. At the far left of the large fragment is a dolphin held in the right hand of a Nereid. 85.AE.466.8a preserves part of the third Nereid on this side: torso and left thigh. If the positioning of this fragment is correct, she holds the dolphin on the far left of 85.AE.466.1-.2+.4-.6a+.14+.16 on this side. She also runs to right dressed in a long chiton with a himation over it. 85.AE.466.3+.8b gives the reserved panel of handle A/B; 85.AE.466.9 and .11 some of the panel of handle B/A and, at the far left, part of a dolphin. The positioning of 85.AE.466.2 indicates this arrangement, for this Nereid with her hand to her head cannot hold the dolphin whose head appears at the far left of 85.AE.466.9+.11. There remain a few fragments whose position is uncertain, so they are just listed below:

85.AE.466.7: right leg with swirling drapery of a Nereid. This looks as if it should belong to the Nereid on 85.AE.466.2a who holds her long hair and whose toes appear on 85.AE.466.6a, but the folds of drapery will not line up, nor will the tondo pattern on the inside; also if one tries to force it, the leg is too long.

85.AE.466.10: raised right hand of Nereid.

85.AE.466.14: head of Nereid to left (she probably runs to right looking back).

85.AE.466.17: upper left arm, outstretched, and a bit of the crinkly sleeve of a chiton. The mottled surface of this fragment agrees with that of the large fragment.

85.AE.466.19 and .20: both show drapery.

90.AE.39.20: right hand clutching a bunch of drapery of a figure probably moving to right.

ATTRIBUTION AND DATE Attributed to Makron by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Diam. of tondo without border 10.0 cm, with border 12.0 cm; max. preserved dimension 85.AE.466.1-.2+.4-.6a+.14+.16: 20.0 cm; 85.AE.466.2a: 5.4 cm; 85.AE.466.3+8b: 7.2 cm; 85.AE.466.7: 5.0 cm; 85.AE.466.8a: 4.6 cm; 85.AE.466.9+.11: 8.3 cm; 85.AE.466.10: 3.7 cm; 85.AE.466.12+.13: 5.3 cm; 85.AE.466.14: 2.5 cm; 85.AE.466.15: 3.0 cm; 85.AE.466.17: 2.7 cm; 85.AE.466.19: 1.8 cm; 85.AE.466.20: 1.8 cm; 90.AE.39.20: 2.7 cm. Glaze fired greenish in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze. Accessory color. *Red*: belt of Nereid at the right of Side B.

BIBLIOGRAPHY D. von Bothmer, in *Eye of Greece*, p. 33, cat. no. 17A; "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21; Kunisch, *Makron*, pl. 93.286.

COMPARANDA For Makron, see entry no. 61. The present cup was probably closest to the other scenes by Makron that show Peleus and Thetis with Nereids: Boston 03.856 (*ARV*² 460.16; Kunisch, *Makron*, pl. 60.167); Louvre Cp 11272 (*ARV*² 460.17; Kunisch, *Makron*, pl. 60.167); and especially Florence PD 278, PD 280, and PD 281 (*ARV*² 460.18; Kunisch, *Makron*, pl. 60.167), particularly the fragment that shows the running Nereid (CB, vol. 3, supplementary pl. 19, fig. 3). Other good comparisons for the drapery are these: the running maenad on London GR 1952.12-2.9 (*ARV*² 462.46; *CVA* London 9, pl. 53; Kunisch, *Makron*, pl. 13.21); some of the maenads on Baltimore, Johns Hopkins University B 10 (*ARV*² 463.51; *Addenda*² 245); and the aulete on Louvre G 157 (*ARV*² 464.78; Kunisch, *Makron*, pl. 28.73) and the one on Villa Giulia 50396 (*ARV*² 465.82; *Para* 378.82; *Addenda*² 245; Kunisch, *Makron*, pl. 25.63). For Peleus seizing Thetis, see X. Krieger, *Der Kampf zwischen Peleus und Thetis in der griechischen Vasenmalerei: Eine typologische Untersuchung* (Münster, 1973).

65. Plates 436, 8-10; 437, 2

Accession numbers 85.AE.478.9 and 85.AE.506

SHAPE AND ORNAMENT Two nonjoining bowl fragments. Running-meander pattern for tondo border. Reserved line for ground on outside.

SUBJECT I. Uncertain subject. 85.AE.506 preserves the fingers of an extended left hand, and 85.AE.478.9 shows a bent elbow, probably the right.

A or B. Uncertain subject. On 85.AE.506 are the lower parts of a figure (right foot, leg) striding to right dressed in a himation over a long chiton, probably a woman (see below). At the right, on the groundline, is a bit of reserve, the toes, and most of the foot of another figure, the heel raised very high, also to right. All that remains on 85.AE.478.9 is part of a right foot of a man or youth to right, a little of his drapery (end of fold?), and the end of a smooth stick held by a facing figure.

ATTRIBUTION AND DATE Attributed to Makron by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 9.0 cm, with border 11.0 cm; max. preserved dimension 85.AE.478.9: 4.7 cm; 85.AE.506: 7.8 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles.

BIBLIOGRAPHY D. von Bothmer, in *Eye of Greece*, p. 39, cat. no. 243C (85.AE.478.9); "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21; Kunisch, *Makron*, pl. 176.583 (85.AE.478.9) and pl. 123.358 (85.AE.506).

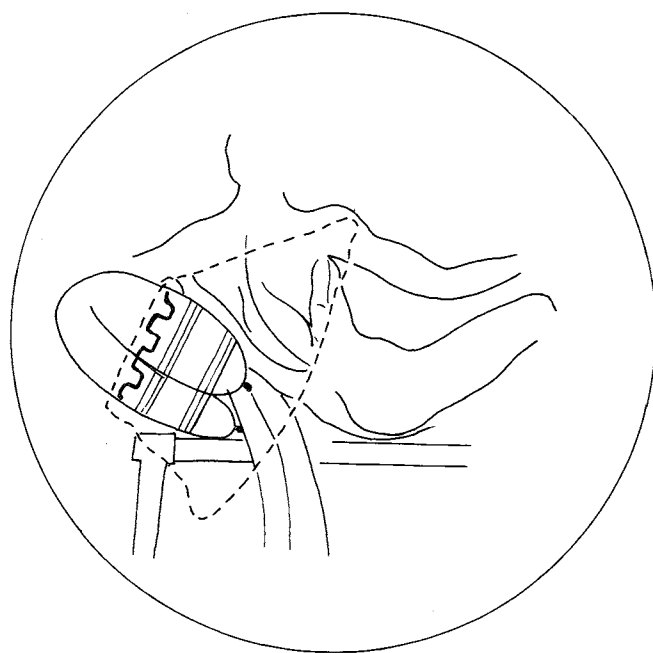
COMPARANDA For Makron, see entry no. 61. A good comparison for the broad, soft folds of the himation combined with the rather wide folds of the chiton occurs on the women on a cup, once Lausanne, private collection, now Geneva, private collection (*ARV*² 471.185; *Addenda*² 245; Kunisch, *Makron*, pl. 115.342). This parallel is the reason for identifying the figure on 85.AE.506 as a woman. The youths on the Geneva cup do not wear chitons.

66. Plate 437, 3

Accession number 85.AE.478.7

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside.

SUBJECT I. Symposium. Part of the pillows and bed, as well as the back of the symposiast reclining to right.



ATTRIBUTION AND DATE Attributed to Makron by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.1 cm. Some of the relief line flaked.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: part of the decoration on the pillow.

BIBLIOGRAPHY D. von Bothmer, in *Eye of Greece*, p. 36, cat. no. 295B; "Acquisitions/1985," *Getty MusJ* 14 (1986): 187, no. 21; Kunisch, *Makron*, pl. 161.497.

COMPARANDA For Makron, see entry no. 61. For the decoration on the pillow, compare these by Makron: Gotha Ahv 49 (*ARV*² 467.119; *Para* 378.119; Kunisch, *Makron*, pl. 100.303); Leipzig T 3367 (*ARV*² 467.122; *Addenda*² 245; Kunisch, *Makron*, pl. 14.22); and Munich 2643 (*ARV*² 467.126; *Addenda*² 245; Kunisch, *Makron*, pl. 16.29). For a symposiast to right, but in profile, not with his back to the viewer, see Bryn Mawr P 203/206a-b (*ARV*² 474.250 and 476.273; *Para* 378.250; *Addenda*² 246; Kunisch, *Makron*, pl. 162.500). For symposiasts seen from the back, cf. two by Douris: the one on the right of each side of London GR 1843.11-3.15, E 49 (*ARV*² 432.52; *CVA* London 9, pl. 29a-b, d; Buitron-Oliver, *Douris*, pl. 62.96), and the one in the tondo of London GR 1892.5-18.1, E 50 (*ARV*² 443.227; *Para* 375.227; *Addenda*² 240; *CVA* London 9, pl. 34; Buitron-Oliver, *Douris*, pl. 64.99).

67. Plate 437, 4

Accession number 86.AE.337

SHAPE AND ORNAMENT Bowl fragment.

SUBJECT A or B. Symposium. What remains is part of a symposiast (his lower body and start of legs, wrapped in a himation, and his left hand) reclining to left on a couch. His garment overlaps the couch (see below). The positions of his index finger and thumb suggest that he holds something, but there does not seem to be an object. In front of him is a bit of a table with vines on it. At the top of the fragment is a little reserve that looks like the ends of drapery folds (himation over a raised outstretched right arm? someone standing on the other side of the couch?).

ATTRIBUTION AND DATE Attributed to Makron by J. R. Guy. Circa 490-480 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.9 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: vines on table.

BIBLIOGRAPHY Kunisch, *Makron*, pl. 84.252.

COMPARANDA For the interpretation of the folds of the himation overlapping part of the couch, the following are good parallels, each by Makron: Leipzig T 3367 (*ARV*² 467.122; *Addenda*² 245; Kunisch, *Makron*, pl. 14.22); Munich 2643 (*ARV*² 245.126; *Addenda*² 245; Kunisch, *Makron*, pl. 16.29); and Toronto, Borowski, signed by Hieron as potter (*Addenda*² 405; Kunisch, *Makron*, pl. 21.47; for the attribution, see K. Schauenburg, *AM* 86 [1971]: 53-54); this cup has been augmented by D. von Bothmer with Florence PD 317.

68. Plates 438-439

Figure 22

Accession number 86.AE.290

Bareiss Collection number 47

SHAPE AND ORNAMENT Moderately deep bowl. Plain rim with a reserved line on inside and outside. Up-turned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved. Remaining underside of foot glazed. Pattern of a stopped meander alternating with a cross-square for tondo border. Reserved exergue. Reserved line for ground on outside. Palmette-and-tendrils configuration at each handle.

SUBJECT I. Man and boy with lyre. A boy wrapped in a himation pulled up over the back of his head holds a lyre in his left hand and stands to left before a man, who wears a himation and leans on a knotty stick. Behind him is a diphros, its cushion decorated with cross-hatching. Around the head of each is a fillet. Inscribed: $\Lambda\text{O}\text{R}\text{I}\text{S}$ $\text{P}\text{A}\text{R}\text{A}\text{D}\text{E}\text{N}$.

A. Three men standing and two boys seated. A boy dressed in a himation that covers his lower torso and upper legs sits to right on a diphros with a plain cushion. A reserved triangle supports its back legs. The boy holds a smooth stick in his raised left hand. Above his head, a lyre hangs on the wall. A pet hare sits in the boy's lap, probably given to him by the man who stands before him clad in a himation; he leans on a knotty stick, his left arm outstretched. Behind the man sits another boy on a diphros; he, too, wears a himation and holds a smooth stick. Cross-hatching decorates the cushion of this stool. He faces a man much like the one behind him, dressed in a himation and leaning on a stick. Hanging on the wall above the boy's head is a lyre, and between him and the man are a knucklebone bag, sponge, and aryballos. The last figure on this side

is a man clad in a himation standing frontally, head turned to left. His right hand is raised; his left holds a stick. Each figure has a fillet around his head. Inscribed below the rim: ΗΙΠΟΛΑΜΑΚΑΥΟΞ.

B. Like Side A. A boy clad in a himation sits to right on a diphros fitted with a cushion decorated with cross-hatching. A reserved triangle supports the back legs of the diphros. He holds a smooth stick in his left hand. A lyre hangs on the wall above his head. He faces a man also wearing a himation who leans on a knotty stick (just a little of it appears in front of him and along the right shin of the boy). Then comes another boy (missing: part of head and right shoulder) wrapped in a himation, also sitting to right on a diphros, its cushion similar to that of the last. Above and slightly behind him a lyre (missing: part of sound box) hangs on the wall, and above him to the right are a knucklebone bag, a sponge, and an aryballos. A man (head missing) similar to the first stands before him offering him a hare, which he holds by its ears. The last figure is much like the final one on Side A: a man clad in a himation standing frontally, head turned to left. He has a knotty stick. Each figure, save the fourth, whose head is missing, has a fillet around his head. Inscribed below the rim: ΗΙΠΟΛΑΜΑΣ[]ΛΟΞ.

ATTRIBUTION AND DATE Signed by Douris. Potted by Python (D. von Bothmer). Circa 480 B.C.

DIMENSIONS AND CONDITION Height 11.9 cm; diam. at rim 31.2 cm; width with handles 38.9 cm; diam. of foot 11.2 cm; diam. of tondo without border 18.0 cm, with border 21.0 cm. Mended from many fragments, with small missing pieces restored in plaster and painted, notable among them the head of the fourth figure on Side B.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, coats of hares. Accessory color. Red: all fillets and inscriptions, plektron and cord of each lyre, strings of aryballoi, hatching on cushions of stools, and tassel at corner of cushion in tondo.

BIBLIOGRAPHY *Para* 375.51 bis; *Addenda*² 237; K. Schauenburg, in *Weltkunst aus Privatbesitz*, exh. cat., Kunsthalle (Cologne, 1968), cat. A 31, fig. 13; Bothmer, *BMMA*: cover and frontispiece; *Greek Vases and Modern Drawings*, p. 7, no. 96 (L.68.142.15); C. Matusch, *Archaeological News* 12 (1983): 61; *Greek Vases*, pp. 48–50, no. 34, fig. 34, and p. 79, no. 156, and cover; Koch-Harnach, *Knabenliebe und Tiergeschenke*, p. 247, cat. no. 16; Buitron-Oliver, *Douris*, pl. 61.93.

LOANS Cologne, Kunsthalle, May 18–August 4, 1968; New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For Douris, see *ARV*² 425–51; *Para* 374–76; *Addenda*² 235–42; D. Williams, *CVA* London 9, p. 32, with bibliography; and especially Robertson, *Art of Vase-Painting*, pp. 84–93; and Buitron-Oliver, *Douris*. For Hippodamas kalos, see *ARV*² 1585. For inscriptions in the work of Douris, see Immerwahr, *Attic Script*, pp. 85–87; and Buitron-Oliver, *Douris*, pp. 41–45. For the potter Python, see Bloesch, *FAS*, pp. 96–102.

Beazley identified four periods in the work of Douris (*ARV*² pp. 425–27). The pattern around the tondo—stopped meander alternating with cross-squares in which the crosses are quite small—and the arrangement of the palmettes on the outside at each handle indicate that this cup belongs to the middle period of Douris's career (see *ARV*² 425–26). Here are just a few well-known examples that compare well with the present cup: London GR 1843.11–3.13, E 48 (*ARV*² 431.47; *Addenda*² 236; *CVA* London 9, pls. 26–27; Buitron-Oliver, *Douris*, pl. 57.87); London GR 1843.11–3.15, E 49 and Villa Giulia (*ARV*² 432.52; *Addenda*² 237; *CVA* London 9, pls. 28–29; Buitron-Oliver, *Douris*, pl. 62.96); London GR 1843.11–3.53, E 52 (*ARV*² 432.59; *Addenda*² 237; *CVA* London 9, pl. 30; Buitron-Oliver, *Douris*, pl. 65.105); London GR 1843.11–3.45, E 53 (*ARV*² 435.87; *Addenda*² 238; *CVA* London 9, pl. 32; Buitron-Oliver, *Douris*, pl. 78.131); New York 52.11.4 (*ARV*² 437.114; *Addenda*² 239; Buitron-Oliver, *Douris*, pl. 88.152); Hannover L.1. 1982, once Switzerland, private collection (*ARV*² 437.115; Buitron-Oliver, *Douris*, pl. 90.154); and Vatican 16545 (*ARV*² 437.116; *Para* 375.116; *Addenda*² 239; Buitron-Oliver, *Douris*, pl. 92.156).

The hare as an amorous gift to a boy by a man or an older youth is a frequent subject in Late Archaic red-figure, especially on drinking cups. See the discussion by Koch-Harnach, *Knabenliebe und Tiergeschenke*, pp. 63–89 (the present cup is mentioned briefly on pp. 76–77).

69. Plate 440, 1

Accession number 85.AE.469

SHAPE AND ORNAMENT Fragment of bowl with start of stem on underside. Plain rim with reserved line on inside. Swastika-meander pattern with saltire squares for tondo border.

SUBJECT I. Athlete. A youth (half of head missing), nude but for a fillet around his head, bends down to left holding a strigil in his right hand. Behind him two

javelins stand in the ground; in front a sponge, an aryballos, and a sandal seen from the underside hang on the wall. Inscribed: ΚΑΛΟΣ, retrograde.

ATTRIBUTION AND DATE Attributed to the Eucharides Painter by J. D. Beazley. Circa 480–470 B.C.

DIMENSIONS AND CONDITION Diam. of tondo without border 9.9 cm, with border 12.0 cm; max. preserved dimension 16.0 cm. Broken and mended, with missing areas restored in plaster and painted, notable among them, the face of the youth. Glaze fired brownish around limbs of youth.

TECHNICAL FEATURES Relief contour. Accessory color. *Red*: fillet, strings of aryballos, string around javelins. Dots of relief glaze for forelock curls.

BIBLIOGRAPHY *ARV*² 231.81; “Acquisitions/1985,” *GettyMusJ* 14 (1986): 187, no. 21; E. Langridge, “The Eucharides Painter and His Place in the Athenian Potters’ Quarter” (Ph.D. diss., Princeton University, 1993), p. 401, cat. no. E 160.

COMPARANDA For the Eucharides Painter, see *ARV*² 226–32; *Para* 347–48; *Addenda*² 199–200; Langridge, op. cit., passim.

The drawing of the pectoral muscles with the horizontal line forming a triangle is typical for the Eucharides Painter, e.g., both Apollo and Tityos on London E 278 (*ARV*² 226.2; *Para* 347.2; *Addenda*² 199); the running warrior whose shield has an apron on Louvre G 47 (*ARV*² 227.11; *Addenda*² 199); or Achilles on Vatican H 545 (*ARV*² 229.38; *Para* 347.38; *Addenda*² 199). The swastika meander, either by itself or interrupted by cross- or saltire squares, is a favorite ornament of the painter: e.g., the neck-amphora Munich 2317, cross- and saltire squares (*ARV*² 226.3; *Addenda*² 199); the panathenaic amphora Louvre G 221 (*ARV*² 227.8; *Addenda*² 199); the amphora Type B New York 07.286.78, saltire squares (*ARV*² 227.9; *Para* 347.9; *Addenda*² 199); the hydriai Vatican H 545 and London E 174, both saltire squares (*ARV*² 229.39; *Addenda*² 199), and Würzburg 533 (*ARV*² 229.43); and the lekythos Oxford 315, cross- and saltire squares (*ARV*² 229.47). So far, entry no. 69 seems to be the only cup where he used this pattern.

70. Plate 440, 2

Accession number 86.AE.324

Bareiss Collection number 63

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside.

SUBJECT I. Boy seated before his teacher reading from a scroll. All that remains of the boy is most of his head; right shoulder, forearm, and hand; and thumb of left hand. Of his teacher, his right arm and hand, and the right side of his body clad in a himation remain. Hanging on the wall is the end of a writing tablet. Inscribed on the scroll, stoichedon:

HOIHA
MEPAK
LEE I
IQLEO

ATTRIBUTION AND DATE Attributed to the Akestorides Painter by J. D. Beazley. Circa 470–450 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.75 cm.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles, horizontal lines on rolled-up parts of scroll.

BIBLIOGRAPHY *ARV*² 1670, to 782.4 bis; *Para* 417.4 bis; *Addenda*² 288; *Greek Vases and Modern Drawings*, p. 7, no. 97 (L.69.11.43); H. Immerwahr, *AK* 16 (1973): 143–44, pl. 31.1–3; *Greek Vases*, p. 82, no. 186; J. R. March, *The Creative Poet: Studies on the Treatment of Myths in Greek Poetry*, Bulletin of the Institute of Classical Studies, Supplement no. 49 (1987), p. 61, pl. 24; K. Robb, *Literacy and Paideia in Ancient Greece* (Oxford, 1994), cover and pp. 186–87, fig. 7.1.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For the Akestorides Painter, see *ARV*² 781–82; *Para* 417; *Addenda*² 288–89. In *ARV*² 1670, Beazley wrote, a propos of the text on the scroll: “The book is a forerunner of ‘Hyginus’.” Date about 470–450.” In *AK* 16 (1973): 143–44, Immerwahr suggests that this is a mythological book, and that the passage refers to an expedition in which Herakles played a dominant role; and March (op. cit., p. 61) recognizes it as a line from a section of the *Catalogue of Women* that deals with Herakles and Iole. The basic bibliography for the subject is H. Immerwahr, “Book Rolls on Attic Vases,” in *Classical, Mediaeval and Renaissance Studies in Honor of Berthold Louis Ullman*, ed. C. Henderson, Jr. (Rome, 1964), pp. 17–48.

Originally, there was more of this cup showing the complete writing tablet as well as the stylus slipped under the tie and part of the tondo border, a stopped-meander pattern with cross-squares. On the outside, there were the lower legs and feet of two figures to right, the one on the left dressed in a long himation.

For the complete fragment, see *AK* 16 (1973): pl. 31.1. The best parallel for the present cup in the work of the Akestorides Painter is Washington 136373, which shows a school scene on the outside in which a boy reads from a text (*ARV*² 781.4; *Addenda*² 288).

71. Plate 440, 3

Accession number 86.AE.326

Bareiss Collection number 266

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside and outside.

SUBJECT A or B. Woman (lower legs and feet missing) standing to left dressed in a chiton and himation, a wreath around her head, an earring for adornment. She holds out an apple in the palm of her right hand; her left arm is bent and held at about waist level, the fingers and thumb separated. At the far left of the fragment, at the break, is the left hand of someone offering a flower or a small fruit.

ATTRIBUTION AND DATE Attributed to the School of Makron by D. von Bothmer. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 21.0 cm; max. preserved dimension 11.4 cm. Glaze fired greenish near rim.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Accessory color. *Red*: leaves of wreath and long ties.

BIBLIOGRAPHY *Greek Vases*, p. 82, no. 188. For apples, see Oakley, *Phiale Painter*, p. 98, no. 9, with bibliography.

72. Plates 441–442

Figure 23

Accession number 86.AE.296

SHAPE AND ORNAMENT Rather deep bowl. Rim, plain on outside, offset on inside with a very thin reserved line at offset. Upturned handles, inside of each and panel reserved. Continuous curve between body and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved; remaining underside of foot glazed. Stopped-meander pattern with cross-squares for tondo border. Reserved exergue. Palmette-and-tendrill configuration below each handle; to the right and left of each handle, just below the rim, is an ivy leaf. Reserved line for ground on outside.

SUBJECT I. Zeus moving to right clad in a short chiton with a himation held over his outstretched left arm. Around his head is a fillet. In his right hand, at hip lev-

el, he carries a striped staff with lotus finial. In the exergue: ΕΣΑΤΙΚ.

A. Komos of old men with long shaggy hair and beards dressed up as women, dancing. On this side, which is the better preserved, the left komast dances to right, right arm held out, left bent, hand at hip. He faces the second, who bends forward slightly, each arm held out. The third stands quietly to right, looking back, upper torso frontal, both arms bent and raised, hands at head level. Each wears a long belted chiton and slippers with pointed toes and has a thick fillet around his head.

B. The same. The left komast dances to left, looking back, right hand on head, left outstretched. The second stands frontally, arms akimbo, head turned to the first. The third dances to right, head thrown back, arms outstretched. In front of him is a staff with a finial in the shape of a phallos that is also decorated with a ribbon. Each komast is dressed like those on Side A.

ATTRIBUTION AND DATE Attributed to the Sabouroff Painter by J. D. Beazley. Circa 460 B.C.

DIMENSIONS AND CONDITION Height 9.0 cm; diam. at rim 22.5 cm; width with handles 29.5 cm; diam. of foot 8.4 cm; diam. of tondo without border 10.0 cm, with border 12.2 cm. Broken and mended, with small missing pieces restored in plaster and painted. Glaze abraded on Side B, especially on the upper parts of each komast; misfired in places, greenish on inside, brownish on outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: here and there on Zeus's cloak; horizontal lines on chitons of first two komasts on Side B. Accessory color. *Red*: fillets.

GRAFFITO On underside of foot:



BIBLIOGRAPHY *ARV*² 837.10; *Addenda*² 296; *MuM* 56 (February 19, 1980), pl. 45; E. Simon, *The Ancient Theatre* (London, 1982), pl. 6.2; *Greek Vases*, p. 80, no. 162; "Acquisitions Supplement," *GettyMusJ* 15 (1987): 160–61, no. 7.

COMPARANDA For the Sabouroff Painter, see *ARV*² 837–52; *Para* 423–24; *Addenda*² 295–97. For the single figure in the tondo and a similar meander pattern, the following are good parallels: the warrior on Louvre G 272 (*ARV*² 837.3; *Addenda*² 295); Nike on Amsterdam 8210 (*ARV*² 838.27; *Addenda*² 296); and Hermes on Leyden PC 77 (*ARV*² 839.32; *Addenda*² 296). For the palmette, cf. these: Louvre G 272 and Leyden PC 77.

For men dressed as women, see the discussion by

J. Boardman, in Kurtz and Boardman, pp. 47–70, esp. pp. 56–61 for the long chiton and boots. Boardman confines his list to those men wearing a full-length chiton with a himation over it; hence the present cup does not appear in this discussion. J. Oakley has suggested that the subject of A–B is a chorus.

73. Plates 443–444

Figure 24

Accession number 86.AE.295

Bareiss Collection number 50

SHAPE AND ORNAMENT Rather deep bowl. Plain rim with reserved line on inside. Upturned handles, inside of each and panel reserved. Continuous curve between rim and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved; remaining underside of foot glazed. Stopped-meander pattern for tondo border. Reserved line for ground on outside.

SUBJECT I. Youth. A youth (much of body missing) clad in a himation sits to left on a diphros, a knotty cane alongside him. A fillet encircles his head. Above and to the left a covered shield hangs on the wall, and below it is a helmet holder. Inscribed in front of the youth:

|| || || ||
^ | N | N |

A. Symposium. On this, the better-preserved side, at the left, a man (legs missing) reclines to left holding a black phiale in his left hand and looking back at another, who plays the barbiton. Above the outstretched right arm of the first hangs a basket and between the two a flute case and mouthpiece box. The third symposiast also reclines to left, his right arm raised and bent behind his head, a skyphos held in the palm of his left hand. Above hangs a covered shield. Each symposiast wears a himation around his hips and legs. The first has a fillet around his head; the other two wreaths. The first and third recline against striped pillows. Inscribed below the rim: K I P I Y I.

B. The same. Three symposiasts who look much like their counterparts on Side A recline to left. The right arm of the first is outstretched, as is that of the second, who holds out a low phiale. The first holds a drinking horn in his left hand. The third has his right arm raised and bent sharply; in his left hand, a black skyphos. Each wears a himation; the first two have wreaths around their heads, the third a fillet. In the field are two hanging baskets, a helmet holder like the one in the tondo, and a covered shield. Inscribed below the rim: K I M I | K I.

ATTRIBUTION AND DATE Attributed to the Tarquinia Painter by J. D. Beazley. Circa 470 B.C.

DIMENSIONS AND CONDITION Height 12.6–13.3 cm; diam. at rim 20.1 cm; width with handles 37.0 cm; diam. of foot 11.5 cm; diam. of tondo without border 16.0 cm, with border 18.0 cm. Broken and mended, with missing pieces restored in plaster and painted, notable among them part of the tondo and the area around handle B/A. Mended in antiquity: two holes in right thigh of second symposiast on Side A; two more in covered shield; one in skyphos of third symposiast.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles. Accessory color. Red: fillets, inscriptions, wreaths, strings of baskets, tuning knobs of barbiton.

BIBLIOGRAPHY *ARV*² 868.47 bis and 1673.47 bis; *Para* 426.47 bis; *Ars Antiqua*, A.G., auction 3, Lucerne (April 29, 1961), lot 108, pls. 46–47; *Greek Vases*, p. 80, no. 161.

COMPARANDA For the Tarquinia Painter, see *ARV*² 866–73; *Para* 426; *Addenda*² 299–300. The closest parallel in the work of the Tarquinia Painter is the symposium cup in Basel, Kä 415 (*ARV*² 868.45; *Para* 426.45; *Addenda*² 299). Two other symposia may also be compared: Ferrara 784, ex-T.697 (*ARV*² 868.47; *Para* 426.47; *Addenda*² 299), and Manchester, University III 1 28 (*ARV*² 868.48). For the helmet-holder with a helmet sitting on it, cf. Side A of Louvre G 264 (*ARV*² 869.54; *Addenda*² 299).

74. Plate 447, 1

Accession number 86.AE.319

Bareiss Collection number 417

SHAPE AND ORNAMENT Bowl fragment. Stopped-meander pattern with checkerboard squares for tondo border.

SUBJECT I. Youth (filleted head, shoulders, arms, top of chest) bending over to right, dipping his hands into a large krater. In the field: Σ K A Λ O Σ.

ATTRIBUTION AND DATE Attributed to the Tarquinia Painter by D. von Bothmer. Circa 470 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 10.0 cm. Glaze abraded in places, notably on the meander pattern, the horizontal lines defining the rim of the krater, and the back of the youth's head.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles. Accessory color. Red: in-

scription, fillet (very faint). Stacking ring on underside and on inside from contact with other vases during firing.

BIBLIOGRAPHY *Greek Vases*, p. 82, no. 185.

COMPARANDA For the Tarquinia Painter, see entry no. 73. In the work of this painter, the closest parallel to the subject of the present cup seems to be the youth in the tondo of Villa Giulia 48850 (*ARV*² 866.3). There, however, the youth faces to left.

75. Plates 445-446

Figure 25

Accession numbers 86.AE.320; 86.AE.581.1-7 (gift of D. von Bothmer); L.90.AE.61 (Louvre Cp 11492, on permanent loan); 95.AE.62

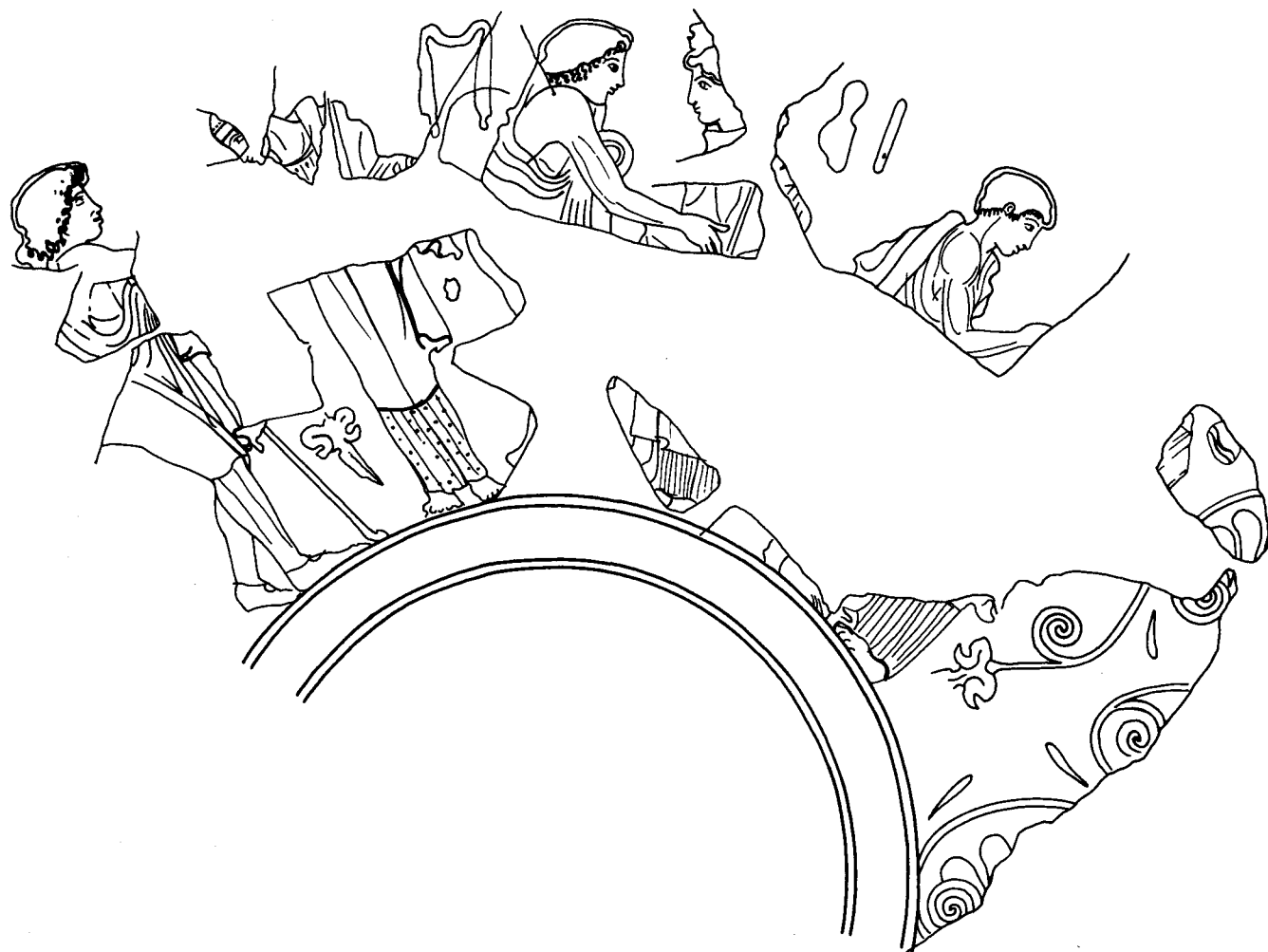
Bareiss Collection number 263 (86.AE.320)

SHAPE AND ORNAMENT Plain rim with a reserved line on the inside. Upturned handle (one preserved), inside and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of chamfer, side of foot, and resting surface reserved; on underside of foot, band of glaze and two concentric circles. Meander pattern with cross-squares for tondo border and for ground on outside. At each handle,

configuration of encircled palmettes and lotuses (most of one, just a little of the other).

SUBJECT I. Man propositioning a woman? The man (left foot missing), dressed in a himation, leans to right toward the woman, his right hand outstretched. He is supported by a knotty stick. The woman, clad in a chiton with a himation over it, and slippers, stands frontally, her weight on her right leg. Her hair is bound up with a thick fillet, and she holds out a fold of her himation rather coyly. Behind the man is something that looks like a phormiskos, a wool basket, and a dipper, probably standing on the ground. Next to the woman and overlapped by the tondo border is the foot of a bed with a striped mattress. The small triangular reserve below is the projecting foot of the bed. Above is a hanging lotus.

A. Standing figures (men or youths and women). At the left is a youth (1) (missing: a bit of body, both hands) wearing a chlamys and slippers and leaning to right on a knotty stick. He faces a woman (2) (missing: back of head and part of torso) who stands frontally, head to left, dressed in a long chiton decorated with dots and a himation. Between the two hangs a lotus. Next is a youth (3) (head, shoulders, extended right arm, a bit of his thigh, and left foot), clad in a himation. He faces a woman (4): face, upper body, lower part of chiton and himation, as



well as feet. Next are a youth (5) reaching toward a woman (6) who faces him. His head, arms, and torso as well as both feet remain. He wears a himation. The woman (left shoulder, and lower legs) wears a himation and a chiton. A scarf hangs on the wall between 2 and 3; a pair of sandals, one in profile, the other frontal, between 4 and 5.

B. The same. At the left, the right foot of a man or youth (1) to right; another (2) (feet and lower himation, outstretched left arm), facing a woman (3) (part of body missing) who is frontal with head to right. She wears a himation and chiton; her hair is bound with a fillet. She faces a youth (4) clad in a chlamys and holding a knotty stick. Next comes another pair, a woman (5) (missing: head, shoulders, and arms) dressed in a long chiton and himation facing a youth (6) who is clad in a himation and has a knotty stick. He also wears slippers.

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter by D. von Bothmer. Circa 470–450 B.C.

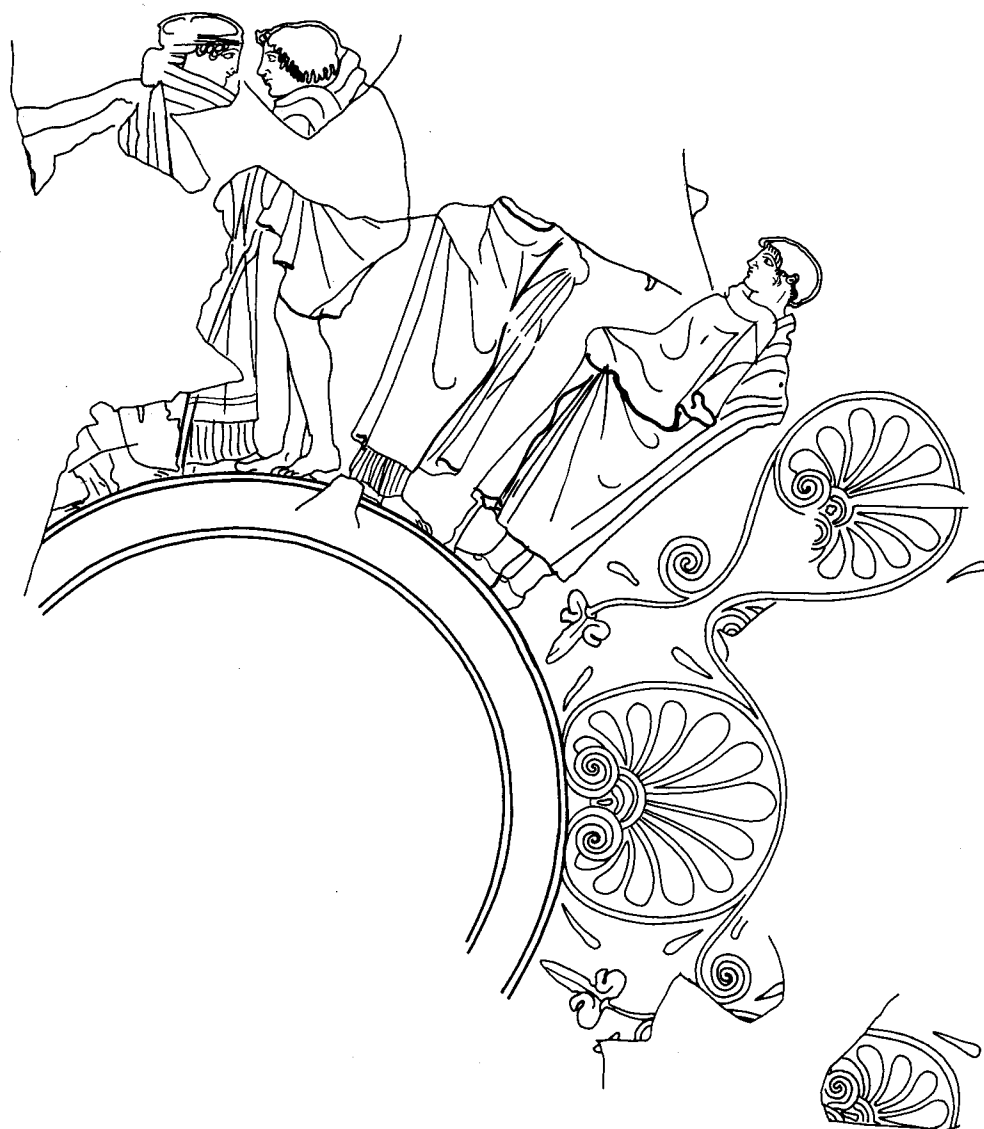
DIMENSIONS AND CONDITION Height to rim 14.5 cm, to handle 15.0 cm; diam. at rim 30.6 cm; width with

handles 45.0 cm; diam. of foot 13.2 cm; diam. of tondo without border 17.3 cm, with border 20.4 cm. Some abrasion on top side of foot. Nicks here and there.

TECHNICAL FEATURES Partial relief contour. Dilute glaze.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Penthesilea Painter, see entry no. 6. For the ornamental configuration at the handles, a good parallel is that on Montauban 21 (*ARV*² 883.58), except that there the lotuses point up instead of down. The women's dress, especially in the tondo where it is well preserved, with the rather straight folds for the chiton and the plain himation edged with a thin black line, finds good comparisons on these cups: Philadelphia L.637.1a (*ARV*² 880.3; *Para* 522.3; *Addenda*² 301); some of the maenads on Montauban 21; the women on Chicago 1889.27 (*ARV*² 884.77; *Addenda*² 302); and those on Louvre S 1334 (*ARV*² 884.81; *Addenda*² 302). The youths on the Getty cup compare very well with those on the last.



76. Plate 447, 2

Accession number 86.AE.334

SHAPE AND ORNAMENT Rim and bowl fragment with reserved line on inside of rim.

SUBJECT A or B. Youth (head and shoulder) to left clad in a himation; behind him a reserved area (athletic equipment?).

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter by D. von Bothmer. Circa 470–450 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 6.7 cm. Surface a bit abraded.

TECHNICAL FEATURES Partial relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Penthesilea Painter, see entry no. 6. This fragment was formerly thought to belong to entry no. 75, but the figure is too large in scale to come from that cup.

77. Plates 447, 3–4; 448; 449, 1–2

Accession numbers 86.AE.321.1–.5

SHAPE AND ORNAMENT Five nonjoining bowl fragments. Plain rim with a reserved line on the inside. Start of stem on underside of 86.AE.321.1. Part of one handle preserved, inside and panel reserved; one root of the other. Stopped-meander pattern with cross-squares for tondo border. Two reserved lines on outside for ground. Upright encircled palmette for handle decoration (most of one, a little of the other).

SUBJECT I. Two youths. 86.AE.321.1 preserves the wreathed head of one to right facing another (missing: face and right arm) clad in a himation. He, too, has a fillet around his head. In the field between the two is a “Goody-cross.” 86.AE.321.2 preserves the feet of the second youth and a little of his drapery.

A. Youths and Ionic columns. 86.AE.321.1 shows most of one youth (missing: back of head, part of torso) standing to right dressed in a himation facing one clad in a himation who leans on a stick, his left arm and hand outstretched. Between the two hangs a “Goody-cross.” Then comes an Ionic column. Last is a youth (nude but for a himation) moving to left, looking back. Around the heads of 2 and 3 is a fillet. Two loose fragments (86.AE.321.3 and .5) come from this side of the cup. 86.AE.321.3 preserves the hand of a youth, the up-

per parts of another youth dressed in a himation, a fillet around his head, both to right, facing a third (raised right hand). The greenish cast of the glaze makes it clear that this fragment belongs to the right of 86.AE.321.1, which has slightly greenish glaze in this area; thus the first hand is that of the third youth on 86.AE.321.1. 86.AE.321.5 gives lower part of himation, a bit of calf of someone to right, probably the youth on 86.AE.321.3.

B. Similar (86.AE.321.2). At the left is a youth (missing: a bit of torso, lower legs, and both feet) clad in a himation. Behind him is a “Goody-cross.” The next is preserved but for head, shoulders, feet, most of left arm, and part of right. He holds out a fold of his himation with his right hand. The next is a youth or man (missing: face, right shoulder, and most of right arm) dressed in a himation who moves to right, looking back. His arms are outstretched, and the himation is pulled tight between them. The stick at the left probably belongs to him. In front of this figure is an Ionic column. Then comes the last pair: a youth clad in a himation that is pulled up over the back of his filleted head. He faces someone also dressed in a himation whose outstretched right hand rests on a knotty stick. This figure stands frontally, head (missing) probably turned to left. Between the two on the wall hangs a pair of sandals, one in back view, the other in profile.

86.AE.321.4 (not illustrated) preserves a little reserve, but is unclear what it is.

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Diam. at rim 38.0 cm; diam. of tondo without border 17.8 cm, with border 21.5 cm; max. preserved dimension 86.AE.321.1: 25.7 cm; 86.AE.321.2: 39.7 cm; 86.AE.321.3: 7.7 cm; 86.AE.321.4: 2.0 cm; 86.AE.321.5: 5.0 cm. Nicks and scratches here and there. Glaze has a greenish cast on outside of 86.AE.321.1, .3, .5.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles of youth with cloak on 86.AE.321.1 (outside). Accessory color. *Red*: fillets. Large fragments mended from many and strengthened with plaster.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Penthesilea Painter, see entry no. 6. The nearly nude youth on 86.AE.321.1 who moves to left looking back is very similar to the one in the tondo of Philadelphia L.637.1a, especially the gesture of holding out his himation (*ARV*² 880.3; *Para*

522.3; *Addenda*² 301). The youths on the outside of that cup also offer good parallels for those on 86.AE.321.1. Add also Louvre G 448, which has a similar Ionic column on Side A (*ARV*² 880.5; *Addenda*² 301).

For the "Goody-cross," the most recent discussion is by D. Williams, *CVA* London 9, p. 30, with bibliography and earlier interpretations. Its exact use is uncertain, for it appears in various contexts. For the term "Goody-cross," see H. R. W. Smith, *CVA* University of California 1, pp. 41-42.

78. Plate 449, 3

Accession number 86.AE.335

SHAPE AND ORNAMENT Fragment of plain rim.

SUBJECT A or B. Woman (head, upper body) standing to left dressed in a chiton and himation.

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter. Circa 470-450 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.6 cm. Glaze misfired greenish.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Penthesilea Painter, see entry no. 6. The present fragment is close to the woman in the tondo of entry no. 75, in particular the drawing of the thin folds of her chiton sleeve where they overlap the broader folds of the himation. Compare also the woman in the tondo of Philadelphia L.637.1a (*ARV*² 880.3; *Para* 522.3; *Addenda*² 301).

79. Plate 449, 4-5

Accession number 86.AE.325

Bareiss Collection number 56

SHAPE AND ORNAMENT Bowl fragment. Stopped-meander pattern for tondo border. Two reserved lines on outside for ground.

SUBJECT I. Youthful warrior (head protected by a low-crested helmet with the cheekpieces turned up) leaning forward to right holding a round covered shield that is overlapped by the tondo border.

A or B. Horse (forelegs from the knees down) to right. Behind it, the bottom of a fluted column.

ATTRIBUTION AND DATE Attributed to the Penthesilea Painter. Circa 460 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 5.5 cm. A few nicks in glaze on outside.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: down on youth's cheek.

BIBLIOGRAPHY *Greek Vases*, p. 82, no. 187.

COMPARANDA The fragment was attributed to the Painter of London D 12 by Bothmer, but it finds its best parallels with the Penthesilea Painter himself. For the Penthesilea Painter, see entry no. 6. For the double reserved line for the groundline, the following offer parallels: Philadelphia L.637.1a (*ARV*² 880.3; *Para* 522.3; *Addenda*² 301) and Boston 28.48 (*ARV*² 882.36; *Para* 428.36; *Addenda*² 301). Horses drawn by the Penthesilea Painter nearly always stand with both forelegs well under them, e.g., those on Philadelphia L.637.1a, on Hamburg 1900.164 (*ARV*² 880.4; *Para* 428.4; *Addenda*² 301), on Louvre G 448 (*ARV*² 880.5; *Addenda*² 301), and the mount on Ferrara 44885, ex-T.18 C VP (*ARV*² 882.35; *Para* 428.35; *Addenda*² 301). For horses in a similar pose by other painters, but less often, cf. Louvre G 108, by the Pistoxenos Painter (*ARV*² 860.9; *Addenda*² 298), and London D 4, by the Tarquinia Painter (*ARV*² 869.55; *Para* 426.55; *Addenda*² 299).

80. Plate 449, 6

Accession number 86.AE.322

SHAPE AND ORNAMENT Bowl fragment.

SUBJECT A or B. Man or youth (upper torso) dressed in a himation, probably standing frontally, looking to right. At the right is a bit of reserve, perhaps the end of stick held by the man or youth.

ATTRIBUTION AND DATE Penthesilean. Circa 460-450 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 5.6 cm.

BIBLIOGRAPHY Not previously published.

COMPARANDA These are a few comparisons for clarification: the second youth from the left on Side B of Louvre G 448, by the Penthesilea Painter (*ARV*² 880.5; *Addenda*² 301); the fourth figure, a youth, on Side A of New York market, once Lucerne market, by the Splanchnopt Painter (*ARV*² 892.8); and each boy standing behind Nike on Philadelphia 2440, by the Painter of Bologna 417 (*ARV*² 908.6).

81. Plate 449, 7

Accession number 86.AE.329

SHAPE AND ORNAMENT Bowl fragment with plain rim. Start of handle at far right. Stopped-meander pattern for tondo border (small portion). Part of the tendril configuration at the handle is preserved at the right.

SUBJECT A or B. Youths. At the left, a youth (legs missing) clad in a himation with a thick black border stands to right holding a knotty cane in his outstretched left hand. He faces another (lower legs and feet missing), dressed similarly, who stands to right, looking back, holding a money bag in his outstretched right hand and a knotty cane in his left. Then come a column supporting a plain lintel and, to the right of it, a third youth (missing: lower legs and feet) also dressed in a himation with a thick black border, facing to left. Above and behind him, just below the rim, a money bag hangs on the wall.

ATTRIBUTION AND DATE Attributed to the Painter of Bologna 417. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 24.0 cm; max. preserved dimension 20.2 cm. A few nicks.

TECHNICAL FEATURES Preliminary sketch.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Painter of Bologna 417, see *ARV*² 907–18; *Para* 430; *Addenda*² 304. This composition is very common in the work of this painter, e.g., Florence 3945 (*ARV*² 908.16; *Para* 430.16), Montauban 17 (*ARV*² 909.25), Cambridge MCA 460 (*ARV*² 910.47), and Louvre Cp 10967 (*ARV*² 910.53). For the money bag hanging on the wall, cf. Side A of Montauban 17 and both sides of New York 96.18.131 (*ARV*² 911.70). For the column, cf. the one in the tondo of Munich 2705 (*ARV*² 916.185). For the Penthesileans, see D. von Bothmer, “A Cup in Berne,” *Hefte des Archäologischen Seminars der Universität Bern* 7 (1981): 37–43; Lezzi-Hafter, *Eretria-Maler*, pp. 93–95, 129–33.

82. Plate 450, 1

Accession number 86.AE.328

Bareiss Collection number 66

SHAPE AND ORNAMENT Bowl fragment. Plain rim with reserved line on inside and outside. At the left break, one tendril from the handle configuration.

SUBJECT A or B. Two athletes. At the left a nude athlete (missing: lower legs and feet) stands to right with both arms outstretched, a strigil in his left hand. Before him is another (missing: most of legs and left arm below elbow), who stands frontally, looking back at the first. He holds a strigil in his lowered right hand. Around the head of each is a wreath. Behind the first athlete an alabastron hangs on the wall.

ATTRIBUTION AND DATE Attributed to a follower of Makron by J. D. Beazley, contemporary with the Telephos Painter. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 22.4 cm; max. preserved dimension 13.2 cm. Glaze fired greenish in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles. Accessory color. *Red*: wreaths, ends of alabastron's ties.

BIBLIOGRAPHY *Para* 420; *Greek Vases*, p. 82, no. 190.

COMPARANDA For the followers of Makron, see *ARV*² 807–20; *Para* 420–21; *Addenda*² 291–92. For the tendril at the handle, cf. Richmond 60.19, by the Clinic Painter (*ARV*² 1671.36 *bis* to p. 811; *Addenda*² 291).

83. Plate 450, 2

Accession number 86.AE.327

Bareiss Collection number 71

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Reserved line for tondo border.

SUBJECT I. Satyr pursuing a maenad to right. She is looking back. All of the satyr is preserved except for a little of his right shoulder and back of head. He reaches toward the maenad (missing: back of head and right arm and foot), who runs away, but not before he grabs hold of her himation. She wears a sakkos, chiton, and himation. In one hand she holds a thyrsos.

ATTRIBUTION AND DATE Attributed to the Aberdeen Painter by D. von Bothmer. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 8.8 cm. Large chips in surface behind satyr and behind maenad's head; a few nicks and scratches.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles of satyr, long hairs of his tail, folds of chiton.

BIBLIOGRAPHY *Greek Vases*, p. 82, no. 189.

COMPARANDA For the Aberdeen Painter, see *ARV*² 919–22; *Para* 431; *Addenda*² 305. The scene on the present fragment is the mirror image of Bologna 386 (*ARV*² 920.10). Cf. also Bologna 415 *bis*, only there the two simply stand before one another (*ARV*² 920.9).

84. Plate 450, 3–4

Accession numbers 86.AE.357.1–.2

SHAPE AND ORNAMENT Two nonjoining bowl fragments. Plain rim with reserved line on inside. Reserved line for ground on outside (86.AE.357.2). Stopped-meander pattern with cross-squares for tondo border.

SUBJECT I (not illustrated). Uncertain (a little bit of reserve that looks like the toes of a foot not very well drawn).

A and B. Satyrs cavorting. 86.AE.357.1 shows parts of three: the outstretched left arm and a bit of the torso of the first, who was probably frontal; the second, preserved to the hips, stands to right; all that remains of the third is most of his head, his right shoulder and some of upper arm, his right forearm and hand. He faces left.

86.AE.357.2, from the other side of the cup, shows most of two satyrs: the first is complete except for the top of his head, a bit of his tail, and his right heel. He bends slightly to right, his arms outstretched. Of the second, his head, shoulders, and left knee are missing. He stands frontally, head probably turned to left (the position of his hands suggests this interpretation).

ATTRIBUTION AND DATE Unattributed. Circa 450–425 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.357.1: 9.7 cm; 86.AE.357.2: 8.9 cm. A few nicks and scratches on each fragment.

TECHNICAL FEATURES Relief contour. Dilute glaze: muscles.

BIBLIOGRAPHY Not previously published.

checkerboard squares for tondo border. Reserved line for ground on outside. Palmette-and-tendrill configuration at each handle.

SUBJECT I. Mounted archer to left. He wears a short chiton and has a fillet around his head. At his left side hangs a closed quiver with bow attached. In his right hand he holds two spears, in his left, the reins. The terrain is indicated by a wavy line.

A. Warriors or hunters and horses. At the left, a rider (head and most of torso missing) dressed in a short chiton sits easily on his horse, which is slowing its gait (see below). The horse's head, neck, haunches, and start of tail are missing. The rider holds two spears in his right hand. He is preceded by a man on foot dressed in a short chiton with a petasos hanging down his back who holds two spears in his right hand. Around his head is a wreath. He and the horse he leads (head missing) move to right, but he looks back at the approaching rider.

B. The same. The first figure is a youth dressed in a short chiton and himation who stands to right, his left leg raised rather high and bent sharply at the knee, his foot resting on a rock. In his left hand he holds two spears, and with his right he gestures to the man in front of him, who stands to left beside a horse (most of head and foreparts missing except for lower forelegs). This man wears a short chiton and has a petasos hanging down his back. In his left hand he holds two spears, and suspended at his left side is a quiver with bow attached. The scene is completed by a man dressed in short chiton who stands at the head of the horse patting its nose. A closed quiver is suspended at his left side, and he holds two spears in his left hand (now missing). Each of these figures has a wreath around his head.

ATTRIBUTION AND DATE Attributed to the Eretria Painter by D. von Bothmer. Circa 430 B.C.

DIMENSIONS AND CONDITION Height 9.3 cm; diam. at rim 24.0 cm; width with handles 32.0 cm; diam. of tondo without border 10.3 cm, with border 12.8 cm. Mended from many fragments, with the missing parts restored in plaster and painted, notable among them: all of stem and foot, parts of rim of Side A, here and there on Side B.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze (often very faint): muscles of men and horses. Accessory color. *Red*: wreath of right man on Side B. *Red* or *white* (very faint): groundline in tondo, wreaths.

BIBLIOGRAPHY *Greek Vases*, p. 80, no. 163; "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21; Lezzi-

85. Plates 451–452

Figure 26

Accession number 85.AE.474

SHAPE AND ORNAMENT Shallow bowl. Plain rim with reserved line on inside. Uprturned handles, inside and panel of each reserved. Stopped-meander pattern with

Hafters, *Eretria-Maler*, p. 314, cat. no. 27, pl. 22, figs. 9e and 41a.

COMPARANDA For the Eretria Painter, see *ARV*² 1247–57; *Para* 469–70; *Addenda*² 353–55; Lezzi-Hafter, *Eretria-Maler*, passim. The present cup goes best with Louvre Cp 11002, attributed by Bothmer to the Eretria Painter, formerly said by Beazley to recall the Caliope Painter, an artist close to the Eretria Painter (*ARV*² 1263.2; Lezzi-Hafter, *Eretria-Maler*, p. 315, cat. no. 28, pl. 23). The two cups are so close as to appear almost as a pair.

The pose of the horse slowing its gait at the left of the composition on Side A recalls the three times this motif appears in the Parthenon Frieze: West, Slab IX, fig. 16, reversed (F. Brommer, *Der Parthenonfries: Katalog und Untersuchung* [Mainz, 1977], pl. 28); North, Slab XXXIV, fig. 105, also reversed (*ibid.*, pl. 96); and South, Slab I, fig. 4 (*ibid.*, pl. 114). The youth at the left of Side B with his foot on a rock has a counterpart on the West Frieze, Slab VI, fig. 24 (*ibid.*, pl. 18).

86. Plates 453–454

Figure 27

Accession number 86.AE.297

Bareiss Collection number 358

SHAPE AND ORNAMENT Rather shallow bowl. Plain rim with reserved line on inside. Uprturned handles, inside of each and panel reserved. Continuous curve between bowl and foot except for chamfer on top side of foot. Side of foot and resting surface reserved. On underside of foot four concentric circles, two near the resting surface, two at the start of the stem. At each handle, configuration of palmettes and spirals. The lateral palmettes are encircled. Stopped-meander pattern with cross-squares for tondo border. Reserved exergue. On outside, two reserved lines for ground.

SUBJECT I. Music-making. A youth, crowned with a myrtle wreath and dressed in a long chiton and himation, stands to right holding a kithara on his left arm, the plektron in his right hand. Nike, clad in a belted peplos with a fillet around her head, flies toward the youth, holding a fillet in both hands.

A. Chariot race. A triga to left driven by a woman (wingless Nike?). The horses gallop, for their hind legs are stretched out behind them. The left-hand horse is branded with a cross. The charioteer wears a long belted chiton and holds the reins in both hands, a goad in her right one as well. The reins are knotted over the tails of the horses so that the right-hand reins are tied

together and the left-hand ones together for easier control of the team, as in modern driving. At the left of the composition is the turning post or the goal post.

B. The same. The horses gallop slowly, for their hind legs are well under their bodies. The left-hand one is branded with a kerykeion. The rightmost horse in each team wears a bit burr (see below).

ATTRIBUTION AND DATE Attributed to the Marlay Group by A. Lezzi-Hafter. Circa 430–420 B.C.

DIMENSIONS AND CONDITION Height 8.0–8.4 cm; diam. at rim 22.9 cm; width with handles 29.5 cm; diam. of foot 9.0 cm; diam. of tondo without border 10.6 cm, with border 13.1 cm. Broken and mended, with missing pieces restored in plaster and painted. Surface mottled on underside of foot, on the right arm of the driver on Side A, and on the neck of the outrigger on Side B. Glaze fired greenish on inside. Surface of figures abraded on inside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: part of chariot box on each side.

BIBLIOGRAPHY *Greek Vases*, p. 80, no. 164; Lezzi-Hafter, *Eretria-Maler*, p. 93 and note 109, p. 132, fig. 46b (floral), and p. 133 note 133; E. M. Manakidou, *Παραστάσεις μέ Ἀρματα* (80ς–50ς αἰ.π.Χ). *Παρατηρήσεις στην εἰκονογραφία τους* (Thessaloniki, 1994), pl. 15β–γ.

COMPARANDA Lezzi-Hafter (*Eretria-Maler*, p. 133 note 133) attributed this cup to the Marlay Group, but not to a specific painter, and without detailed discussion. For the Marlay Group, see *ARV*² 1276–86; *Para* 472–73; *Addenda*² 357–58. The configuration at the handles of this cup resembles many by the Eretria Painter and his Group, e.g., entry no. 85, except that the present cup is a bit more florid and contains a lotus flower, which configurations by the Eretria Painter do not. Nor do these painters use a double reserved line for the groundline on the outside. For the lotus, cf. these: Vienna 93 (*ARV*² 1278.36) and Bremen, Focke Museum (*ARV*² 1279.41), both by the Marlay Painter; or Athens 1569, by the Lid Painter (*ARV*² 1284.31), the Marlay Painter's colleague and collaborator (on the London pyxis, see below). The horses, with their large eyes and somewhat wooden legs, are similar to the following from the Marlay Group. The Marlay Painter: Cambridge 4.12 (*ARV*² 1276.3) and New York 07.286.65 (*ARV*² 1277.12), which take with them Athens, Agora P 27831 (Moore, *Agora* 30, p. 196, cat. no. 368, pl. 47); London GR 1920.12–21.1 (*ARV*² 1277.23; *Addenda*² 357; J. Oakley and R. Sinos, *The Wedding in Ancient Athens* [Madison, Wisconsin, 1993],

figs. 75–78). The Lid Painter: Athens 17983 (*ARV*² 1282.2; *Addenda*² 358; *AM* 85 [1970]: pl. 93.3). The right-hand trace horse of this team is branded with an X, and the pendants of the breast band are similar to the ones on the present cup, only not as heavy. The tondo with its large reserved exergue and the pattern surrounding it resembles these: Athens 1569, by the Lid Painter; and Athens 1572, by the Fauvel Painter (*ARV*² 1285.6; *Addenda*² 358).

A brand on a horse was a symbol of its value, and in real life it pertained to cavalry mounts. For a long time our chief evidence for brands was their appearance on horses in Greek art, especially on Attic black-figured and red-figured vases, as well as mentions in the literary sources. But in 1965, a large number of lead cavalry tablets was recovered from a well in the Kerameikos near the Dipylon Gate, and in 1971 another lot was found in a well in the Agora located in front of the Royal Stoa. These have since been published: K. Braun, "Der Dipylon-Brunnen B₁: Die Funde" *AM* 85 (1970): 129–269, especially pp. 198–269, for the tablets concerning the cavalry; and J. Kroll, "An Archive of the Athenian Cavalry," *Hesperia* 46 (1977): 83–140. These tablets may be dated in the fourth and third centuries B.C., but clearly the practice of branding horses is much earlier.

The bit burr was a small metal plate with protruding spikes that was attached to the mouthpiece of the bit next to the cheekpiece; the device was probably useful in turning. Since only one horse in each team on our cup wears a bit burr, this would be an argument in favor of calling that horse an outrigger, for the pole horses would not need such devices, since they were more directly controlled by the driver.

A triga is very rare in Greek art, and it is uncertain how the horses were hitched, for Greek wheeled vehicles did not have shafts, as do modern ones, but simply a pole that was attached to the middle of the chariot beneath the floor and extended upward, where it was joined to

a yoke that rested on the backs of the two horses that supplied the main draft (the pole horses). In a four-horse hitch, there would be a trace horse alongside each pole horse, which may have been useful in setting the pace or in turning. These two horses may have been attached to the vehicle simply by a trace line running from the horse to the axle, or the line may first have been threaded through a ring mounted on the girth of each pole horse. For a triga, the third horse is called an outrigger. On Side A of the present cup, the identification of which are pole horses and which the outrigger is difficult because no two horses are parallel; on Side B, it looks as if the rightmost horse is the outrigger, for the other two are parallel, as required for equal draft. For the harnessing of an ancient Greek chariot, the best discussion is J. Spruyette, *Early Harness Systems: Experimental Studies: A Contribution to the History of the Horse*, translated from the French by M. A. Littauer (London, 1983).

87. Plate 455, 1–2

Accession number 85.AE.505.12

SHAPE AND ORNAMENT Bowl fragment. Stopped-meander pattern for tondo border. On outside a little of the configuration at the handle.

SUBJECT I. Youth (head, outstretched right arm, a little of torso) to right. Something hangs down his back, perhaps part of his garment.

ATTRIBUTION AND DATE Unattributed. Late fifth century B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.0 cm. Large chip in surface in front of youth's head.

TECHNICAL FEATURES Partial relief contour.

BIBLIOGRAPHY Not previously published.

Cups Type C

88. Plate 455, 3

Accession number 86.AE.299

SHAPE AND ORNAMENT Bowl fragment with part of stem. Fillet between stem and foot, incised line above and below fillet. Inside of stem glazed; on underside of floor, two concentric circles with central dot.

SUBJECT I. Youth leaning to right carrying a basket on his back. What remains of him is his chin, most of his body, and his legs down to knee and mid-calf. Around his waist and thighs is a himation. Just a bit of the wickerwork basket is preserved. Inscribed: ΕΠΙΚ]ΤΕΤ[ΟΣ.

ATTRIBUTION AND DATE Attributed to Epiktetos. Circa 510 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 7.7 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles of youth, minor folds of his himation.

BIBLIOGRAPHY *Greek Vases*, p. 80, no. 166.

COMPARANDA For Epiktetos, see entry no. 17. The following vases seem to offer the best parallels for the present one, especially for the drawing of the nipple, the crisp drapery folds, and the borders emphasized by a line drawn very near the edge: Baltimore, Johns Hopkins University B 3 (*ARV*² 75.56; *Addenda*² 168); Odessa 26338 (*ARV*² 77.87; *Addenda*² 168); New York 1981.11.10, ex-Castle Ashby (*ARV*² 77.92; *Addenda*² 169); London E 136 (*ARV*² 78.94; *Addenda*² 169); London E 137 (*ARV*² 78.95; *Addenda*² 169); Cab. Méd. 510 (*ARV*² 78.96; *Addenda*² 169); and Louvre G 7 (*ARV*² 78.97; *Addenda*² 169).

The sharply bent-over position of the youth suggests that the contents of the basket are quite heavy. It probably contains either grapes or olives, perhaps the former, for the best parallels I have been able to find for our basket appear in vintage scenes, e.g., Cab. Méd. 320, a cup compared with the Chiusi Painter (*ABV* p. 389.-; *Para* 171.-; *Addenda*² 102); Würzburg L 208, an unattributed neck-amphora (*Kunst der Schale*, p. 325, fig. 56.1a); and Aléria 2094, a column-krater attributed

by L. Jehasse to the Pan Painter (Fondation Eugène Piot, *Monuments et Mémoires publiés par l'Académie des Inscriptions et Belles-Lettres* 58 [1972], pl. 4).

89. Plate 456

Figure 28

Accession number 86.AE.298

Bareiss Collection number 230

SHAPE AND ORNAMENT Rather deep bowl. Plain rim. Upturned handles, inside of each and panel reserved. Fillet between the stem and molded foot; reserved line at top and bottom of fillet. Side of foot and resting surface reserved. Remaining underside of foot glazed. Reserved line for tondo border.

SUBJECT I. Youthful athlete. A nude athlete stands to left pouring oil into his left hand from an aryballos held in his right. Around his head is a wreath. The string of the aryballos goes around the youth's forearm, then hangs down forming a loop. Behind him two javelins lean against the tondo border; his discus in a bag hangs next to them. Inscribed: ΜΛΔ [Σ] | ΛΑ [Σ].

ATTRIBUTION AND DATE Attributed to the Ambrosios Painter by J. D. Beazley. Circa 510 B.C.

DIMENSIONS AND CONDITION Height 6.5 cm; diam. at rim 18.9 cm; width with handles 25.1 cm; diam. of foot 7.8 cm; diam. of tondo 8.9 cm. Mended from fragments, with small missing pieces restored in plaster and painted, notably part of the rim. Glaze abraded a little on handle A/B and around its root; a bit streaky on outside.

TECHNICAL FEATURES Relief contour. Hair contour partially incised. Accessory color. *Red* (flaked): oil, string of aryballos, wreath, inscription. Relief dots for curls at forehead and at nape.

BIBLIOGRAPHY *Para* 338.33 *bis*; *Addenda*² 184; *Greek Vases*, p. 42, no. 28, fig. 28, and p. 80, no. 165; H. Immerwahr, *AK* 27 (1984): 13 note 22.

COMPARANDA For the Ambrosios Painter, see entry no. 32. The present cup is closest to the youths on the following cups by the painter: Villa Giulia 50458

(*ARV*² 173.5; *Para* 338.5; *Addenda*² 184) and Louvre G 83 (*ARV*² 174.25).

90. Plate 455, 4

Accession number 86.AE.300

Bareiss Collection number 72

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Fillet between bowl and stem, with a reserved line above and below fillet. Inside of stem glazed; on underside of foot, small circle.

SUBJECT I. Oriental archer running to right. The lower part of his bearded face, most of his body, outstretched arms except for hands, right thigh and left leg to mid-calf remain. He wears a short pleated chiton and a kidaris (one flap appears alongside his nape and right shoulder). Behind him and overlapped by him is a smaller winged figure (a little of one wing, lower right side of body with short chiton, and part of bent right leg), who flies beside him. In front of the archer at the break, part of his bow (narrow reserved lines) held in his left hand. Inscribed to the right of the archer's left shoulder:]ΓΟΙ[



ATTRIBUTION AND DATE Attributed to the Hermaios Painter by J. D. Beazley. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 7.55 cm. Surface a bit pitted.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: some folds of upper part of chiton. Accessory color. Red: string of bow, inscription.

BIBLIOGRAPHY *Para* 331.8 bis; *Greek Vases*, p. 80, no. 167 (where the Bareiss loan number is erroneously given as S.81.AE.1.1).

COMPARANDA For the Hermaios Painter, see *ARV*² 110–11; *Para* 331–32; *Addenda*² 173.

91. Plate 457

Figure 29

Accession number 86.AE.301

Bareiss Collection number 357

SHAPE AND ORNAMENT Rather deep bowl. Plain rim. Upturned handles, inside of each and panel reserved. Fillet between stem and molded foot, with reserved line at top and bottom of fillet. Side of foot and resting surface reserved. Underside of foot glazed. Reserved line for tondo border.

SUBJECT I. Man standing to right with his back to an altar. He wears a himation around most of his body and leans on a knotty stick. Around his head is a fillet. The altar, which is cut off by the tondo border, is capped by several moldings surmounted by one ending in a volute and rests on a two-stepped base. Hanging on the wall in front of the man are his aryballos, sponge, and strigil. Between the athletic equipment and the border: ΗΟΠΑΛΟΣΚΑΒΟΣ.

ATTRIBUTION AND DATE Attributed to Apollodoros by D. von Bothmer. Circa 500 B.C.

DIMENSIONS AND CONDITION Height 8.3 cm; diam. at rim 19.9 cm; width with handles 26.0 cm; diam. of foot 6.0 cm; diam. of tondo 10.9 cm. Mended from many fragments, with small missing pieces restored in plaster and painted. Stain on figured decoration. Glaze misfired greenish here and there on outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles, hair around nipples. Accessory color. Red: ends of aryballos strings, fillet, inscription, stain of blood on side of altar.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 6, no. 75 (L.69.11.39); *Greek Vases*, p. 81, no. 168.

LOAN New York, The Metropolitan Museum of Art, June 13–October 5, 1969.

COMPARANDA For Apollodoros, see *ARV*² 119–21; *Para* 332–33; *Addenda*² 175; D. Williams, *CVA* London 9, p. 25, with bibliography. For quite some time Beazley had considered the possibility that the four painters who comprise the Apollodoros Group could be three

phases of one painter: the Epidromos Painter the earliest; the Kleomelos Painter and the Elpinikos Painter the middle; and Apollodoros the last (see *ARV*¹ 85–87; more briefly *ARV*² 117). D. Williams, “Apollodoros and a New Amazon Cup in a Private Collection,” *Journal of Hellenic Studies* 97 (1977): 160–68, produced good reasons for combining the four artists into one, a conclusion with which Robertson concurs (*Art of Vase-Painting*, pp. 111–12). For the Kleomelos Painter, see the fascinating new cup with a representation of the siege of a city in the tondo, Malibu 84.AE.38 (W. A. P. Childs, “A New Representation of a City on an Attic Red-figured Kylix,” *Greek Vases in the Getty* 5, pp. 27–40). For the Apollodoros Class, see Bloesch, *FAS*, pp. 127–28.

The present cup compares best with Basel BS 471, by Apollodoros (*Para* 333.12 *bis*; *Addenda*² 175): the shape of the head and the contour of the hair; the hooks for the ankle bones; the character of the drapery folds; the knotty stick; and the large sponge with aryballos and strigil. More general comparisons are these: London GR 1848.3-20.1, E 57 (*ARV*² 120.9; *Addenda*² 175; *CVA* London 9, pl. 17); New York 18.145.28 (*ARV*² 120.10); and Adria B 99, by the Ambrosios Painter (*ARV*² 174.26). The altar compares with the partially preserved one on Adria B 106 (*ARV*² 121.17).

92. Plate 455, 5

Accession number 86.AE.340

SHAPE AND ORNAMENT Bowl fragment. Start of stem on underside with incised fillet between stem and foot. Reserved line for tondo border.

SUBJECT I. Warrior crouching to left. His right foreleg and both feet are lost. He is nude but for a Corinthian helmet with a very large low crest. On his outstretched left arm he holds a round shield seen in three-quarter view (device: bull's head—just the horn remains).

ATTRIBUTION AND DATE Attributed to the Pithos Painter by J. D. Beazley. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 9.1 cm. Surface pitted in places, especially on shield. Glaze streaky on underside.

TECHNICAL FEATURES Relief contour.

BIBLIOGRAPHY *ARV*² 1628.16 *bis*.

COMPARANDA For the Pithos Painter, see *ARV*² 139–41; *Para* 334–35; *Addenda*² 178. His loose, coarse style of drawing is easy to recognize. The fragment is closest to these two: Louvre Cp 10883 (*ARV*² 139.12; *Addenda*² 178) and Tübingen S./10 1534, E 40 (*ARV*² 139.14; *Addenda*² 178).

93. Plate 455, 6

Accession number 86.AE.338

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. Fillet between stem and foot; incised line at top and bottom of fillet. Two concentric circles and central dot on underside of floor. Stem glazed on inside.

SUBJECT I. Squatting satyr seen from the back, defecating, right hand resting on right thigh. All of his head, his upper right arm, parts of both shoulders, lower legs, both feet, and most of his tail are missing. The two long locks of hair that appear by his right shoulder indicate that his head was turned to left.

ATTRIBUTION AND DATE Unattributed. Circa 500–490 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 5.7 cm. Surface scratched and pitted.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For squatting figures, only in front view, see entry no. 19; in general, J. Østergaard, “En senarkaisk silen af bronze,” *Meddelelser fra Ny Carlsberg Glyptotek*, 1991: 5–29; also *CVA* London 9, pl. 57a and p. 55 for bibliography on foreshortening.

94. Plate 455, 7

Accession number 86.AE.302

SHAPE AND ORNAMENT Bowl fragment with lip offset on inside and outside. Reserved line at junction of bowl and lip on inside and outside.

SUBJECT A or B. Youths to right. At the left is a youth (most of back, lower legs missing) in a himation who leans on a knotty stick. Hanging on the wall in front of him is a lyre. Next comes another youth (lower legs

missing) dressed similarly except that his himation has a black border. His right arm is outstretched holding a knotty stick. In front of him is most of a strigil hanging on the wall. Each youth has a fillet around his head. Inscribed between the youth and the strigil: $\wedge$.

ATTRIBUTION AND DATE Attributed to the Painter of Agora P 42 by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 10.4 cm. Some of the glaze flaked on the rim at the break; slightly greenish cast in places.

TECHNICAL FEATURES Relief contour. Accessory color. *Red*: fillets, tuning knobs of lyre, inscription.

BIBLIOGRAPHY *Greek Vases*, p. 81, no. 169 (where the Bareiss loan number is erroneously given as S.81.AE.1.2).

COMPARANDA For the Painter of Agora P 42, see *ARV*² 415-16; *Para* 373; *Addenda*² 234. A good comparison for the drapery of the right youth on the present fragment is that of the man standing before an altar on Naples, no inv. no., once Rome, Stroganoff (*ARV*² 415.2; *Para* 373.2; *Addenda*² 234).

95. Plates 458; 459, 1-2

Accession numbers 85.AE.478.1-.5, .6, and .8

SHAPE AND ORNAMENT Three nonjoining fragments, one (85.AE.478.1-.5) with part of bowl passing into stem. Fillet between stem and foot with incised line above and below fillet. Lip offset on inside (start of offset at top of 85.AE.478.6). Start of handle at far left of 85.AE.478.8. Meander pattern for tondo border (85.AE.478.1-.5). Reserved line on outside for ground (85.AE.478.1-.5).

SUBJECT I. Symposium (85.AE.478.1-.5). A man (missing: left arm, hips, part of legs) reclines to left against a pillow with broad stripes, a row of dots in each reserved stripe. He wears a himation, has a wreath around his head, and looks back, holding a skyphos in the palm of his left hand; his right arm is outstretched.

A and B. Seated males. At the left of 85.AE.478.1-.5 are the lower legs of a male dressed in a himation seated to right on a stool (the legs and most of the seat preserved). He faces another (lower parts with drapery, except for most of feet), who has a knotty stick. Most of the legs and a bit of the seat of his stool remain. Of the third male, only two toes of his left foot and his right

heel are preserved, as well as the end of a stick. He faces to left and sits on a stool with a striped cushion that overhangs the back. At the far left of this fragment, separated by the handle (now missing), is a thin reserved line, the leg of a diphros, and a little bit of its striped cushion overhanging the seat of someone seated to left. The two other fragments come from this side. Because of the start of the handle root, 85.AE.478.8 comes from the far left of the composition. It preserves a flute case hanging on the wall and next to it a man or youth (right arm bent at the elbow, a bit of torso) seated to right on a stool with a striped cushion (part at lower break). 85.AE.478.6 shows a youth (lower face, much of body, right arm outstretched) holding a stick and seated to left on a stool (the top of one leg and a little of the seat remain). Before him is a knucklebone bag and a sponge, also the end of a strigil, probably hanging on the wall. He would be, probably, the central figure in this composition, which presumably had just three figures, similar to its counterpart on the other side.

ATTRIBUTION AND DATE Attributed to Makron by D. von Bothmer. Circa 480 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 9.5 cm, with border 11.2 cm; max. preserved dimension 85.AE.478.1-.5: 14.2 cm; 85.AE.478.6: 6.0 cm; 85.AE.478.8: 5.7 cm. Surface pitted on inside. On outside glaze misfired greenish in places.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: muscles. Accessory color. *Red*: wreath.

BIBLIOGRAPHY D. von Bothmer, in *Eye of Greece*, p. 38, cat. no. 223A; "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA For Makron, see entry no. 61. For the symposiast in the tondo, those on one side of Munich 2643 offer comparisons, for each holds a skyphos, and one looks back at the other, whose right arm is outstretched (*ARV*² 467.126; *Addenda*² 245; *Kunst der Schale*, p. 223, fig. 36.3; Kunisch, *Makron*, pl. 16.29). For the knucklebone bag and sponge, cf. Louvre G 142 (*ARV*² 471.198; *Para* 378.198; *Addenda*² 246; Kunisch, *Makron*, pl. 137.396); Louvre G 149 (*ARV*² 473.212); and Chapel Hill, North Carolina, 62.14.2 (*ARV*² 1655.250 bis; *Addenda*² 246; Kunisch, *Makron*, pl. 171.529). The present cup is closest to the first, for the equipment hangs on the wall, and the bag contains no knucklebones. For knucklebones, see Oakley, *Phiale Painter*, p. 41, with bibliography.

96. Plate 455, 8

Accession number 86.AE.303

Bareiss Collection number 405

SHAPE AND ORNAMENT Fragment of bowl. Lip offset on inside and outside. Reserved line at join of rim and bowl. Ends of two fronds of handle palmette at far right.

SUBJECT A or B. Man (head, right arm, body to waist) standing to left, his right arm extended, palm upward. He has a fillet around his head and is dressed in a himation. In front of him, at the break, hang an aryballos and a sponge. Inscribed between the man and the sponge: $\text{L}\epsilon$.

ATTRIBUTION AND DATE Perhaps by a Follower of Douris (D. von Bothmer); perhaps by the Akestorides Painter. Circa 460 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 7.9 cm. A few nicks on surface. Mended in antiquity (hole with lead in rim to left of break).

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Dilute glaze: muscles. Accessory color. *Red*: inscription.

BIBLIOGRAPHY *Greek Vases*, p. 81, no. 170.

COMPARANDA The shape of the aryballos and the manner of attaching it to the strap are very similar to the same equipment on Side A of Washington 136373, by the Akestorides Painter (*ARV²* 781.4; *Addenda²* 288). The figure on the present fragment also bears some resemblance to the right-hand one on Side A of the Washington cup. Compare also the head of the man on Tübingen S./10 1577, E 44 (*ARV²* 782.9; *Addenda²* 289). For a very different manner of hanging the

sponge so that it overlaps the aryballos, see the name piece of the Painter of Munich 2660 (*ARV²* 784.22).

97. Plate 459, 3

Accession number 86.AE.386

Bareiss Collection number 67

SHAPE AND ORNAMENT Bowl fragment. Lip offset on inside and outside. At the far left are a few fronds of an encircled palmette at the handle. Reserved line between lip and bowl on inside and outside.

SUBJECT A or B. Woman (head, shoulders, upper torso, upper right arm, and left arm and hand) dressed in a chiton, a himation, and a fancy headdress stands to right holding a barbiton (part of sound box missing), facing a man (head, right shoulder) dressed in woman's clothes (fancy headdress, long chiton, himation). The small bit of reserve at the break in front of him is the top of a crutch.

ATTRIBUTION AND DATE Attributed to a Follower of Douris by J. D. Beazley. Circa 460–450 B.C.

DIMENSIONS AND CONDITION Estimated diam. at rim 20.0 cm; max. preserved dimension 14.5 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze.

BIBLIOGRAPHY *Greek Vases*, p. 82, no. 191; J. Boardman, in Kurtz and Boardman, p. 49, cat. no. 24.

COMPARANDA For the followers of Douris, see *ARV²* 781–806; *Para* 417–20; *Addenda²* 288–91. For men dressed as women, see entry no. 55.

Stemless Cups

98. Plate 460

Accession number 85.AE.470

SHAPE AND ORNAMENT Five nonjoining fragments, the largest, 85.AE.470.1, of a plain rim with a reserved line on the inside, start of handle on outside; another of the handle (85.AE.470.2, not illustrated), reserved on the inside; the others two small rim fragments (85.AE.470.3 and .4) and one of the bowl (85.AE.470.5). Two reserved lines for tondo border (85.AE.470.1 and .5). On outside at handle zone, cross-hatching and lozenges (85.AE.470.1, .3, and .5), each unit containing a lozenge with a central dot. Directly below the handle root, a column of chevrons (85.AE.470.1 and .5).

SUBJECT I. Youth to right. All that remains of him is most of his filleted head and a little of his right shoulder. At the far left a bit of reserve (uncertain). Above, clusters of grapes. Below the handle on the outside in silhouette, part of a figure (unclear what).

ATTRIBUTION AND DATE Attributed to the Marlay Group. Circa 430 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 85.AE.470.1: 16.8 cm; 85.AE.470.2: 8.5 cm; 85.AE.470.3: 4.5 cm; 85.AE.470.4: 3.5 cm; 85.AE.470.5: 3.8 cm. Glaze mottled and chipped on inside of large fragment.

TECHNICAL FEATURES Partial relief contour.

BIBLIOGRAPHY "Acquisitions/1985," *GettyMusJ* 14 (1986): 187, no. 21.

COMPARANDA For the Marlay Group, see entry no. 86. This is the arrangement of the decoration on the outside: There is a silhouette figure under the handle framed by a panel of stacked chevrons that begins below the handle root and terminates at the groundline. Normally, the rest of the bowl is covered with the lozenge pattern. But there are exceptions, though none that I have seen has a cross-hatching pattern, which is better known on skyphoi of Corinthian type (see J. Oakley, "Attic Red-Figured Skyphoi of Corinthian Shape," *Hesperia* 57 [1988]: 165–91, especially p. 170 and note 16, for examples of cross-hatching used at the bottom of the skyphos, just above the foot). On a skyphos in the Agora by the Marlay Painter, Agora P 19390, the handle zone has a

lozenge combined with a vertical panel of cross-hatching (*ARV²* 1278.35; *Hesperia* 57 [1988]: pl. 53, no. 58; Moore, *Agora* 30, p. 307, cat. no. 1327, pl. 124). A cup in London by the Lid Painter has the lozenges confined to the central area on the exterior, and between them and the handle is a zone of inverted black lotus buds: London GR 1917.7–26.2 (*ARV²* 1283.13).

In Attic red-figure, as far as I have been able to tell, the lozenges appear mainly on cups and skyphoi by painters of the Marlay Group, divided just about evenly between the Marlay Painter and his close colleague, the Lid Painter (for the bibliography for these painters, see entry no. 86); for examples outside the Group, see below. From what remains of the present cup, it is difficult to opt for either painter, especially because the lozenges on our cup do not consist of alternating solid and reserved units of the pattern, but instead each unit is reserved and defined by a thick line of glaze; in the center of each is a hastily drawn lozenge with a central dot. As Beazley cautiously put it: "The 'textile' exteriors of other vases in which the red-figure portion is by one or other of those painters [Marlay Painter and Lid Painter], offer hardly any points of comparison with the red-figure interiors, and may be either (1) all by the Lid Painter, or (2) all by the Marlay Painter, or (3) all by a third artist" (*ARV²* 1279, *sub* no. 51 *bis*: Laon 37.1064). The following are examples of the lozenge pattern that I have been able to find outside the Marlay Group: the Painter of Brussels R 330, Chiusi 1828 (*ARV²* 930.99; *Addenda²* 306); the Manner of the Painter of Heidelberg 209, Athens 1238 (*ARV²* 1290.21); compared with him, Berlin 2546 (*ARV²* 1291.1); and the Painter of Brussels R 342, London E 119 (*ARV²* 1298.–.2), and Exeter 5.1946.699 (*ARV²* 1298.3). The last four are stemless cups, and they are known to me only from Beazley.

99. Plate 459, 4

Accession number 86.AE.347

Bareiss Collection number 267

SHAPE AND ORNAMENT Floor fragment with all of molded foot, its resting surface reserved, its inside glazed. Two small concentric circles on underside of floor. Reserved line for tondo border; reserved band separating tondo from exergue.

SUBJECT I. Satyr. A satyr with wreathed head sits to right on a very low stool holding in his left hand something that looks fluffy and fanning the flames of a fire with an object, perhaps a basket, held in his right hand, or else holding the object over the flames. A wineskin hangs above at the right. In the exergue, a one-handler. Inscribed above and behind the satyr: ΚΩΛΕΣ.

ATTRIBUTION AND DATE Unattributed. Circa 425–400 B.C.

DIMENSIONS AND CONDITION Preserved height 2.2 cm; diam. of tondo 6.3 cm; max. preserved dimension 8.8 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze: lines on fanning object. Accessory color. *White*: object in hand, flames, wreath.

BIBLIOGRAPHY *Greek Vases*, p. 82, no. 192.

COMPARANDA For the one-handler, see B. A. Sparkes and L. Talcott, *Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C.*, The Athenian Agora, vol. 12 (Princeton, 1970), pp. 124–27. The type shown on the present cup seems to correspond to the black ones described on pp. 126–27, except that it has a flaring foot instead of a ring base. The shape is not known to be decorated with figures.

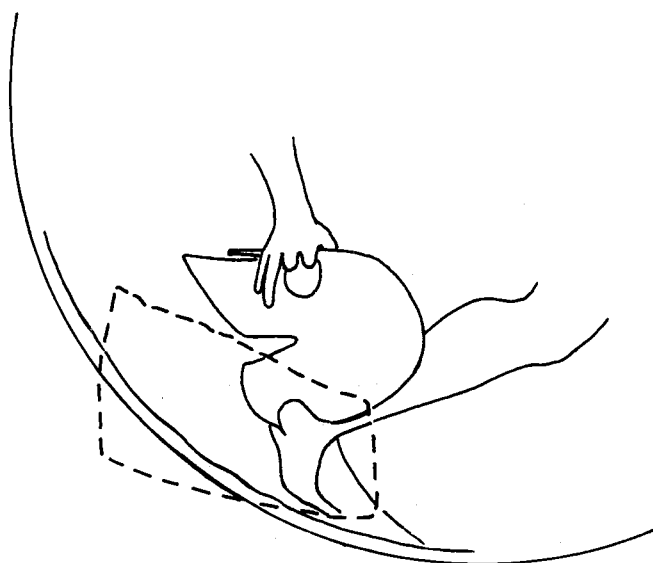
Cups of Uncertain Type

100. Plate 459, 5

Accession number 86.AE.371

SHAPE AND ORNAMENT Bowl fragment. Reserved line for tondo border.

SUBJECT I. Foot with heel raised very high of a warrior kneeling to right. The heel is overlapped by an object that looks like the back of a helmet (see below and drawing). It is uncertain what the reserved area at the right break represents. In such a scene, it is unlikely to be drapery. Perhaps it is a shield held by the warrior, its rim resting on the ground. Next to the reserved line: = E.



ATTRIBUTION AND DATE Unattributed. Circa 520–510 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.2 cm.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze. Accessory color. Red: inscription.

BIBLIOGRAPHY Not previously published.

COMPARANDA For a helmet being held by the nasal, only not overlapping the heel of the holder, see the tondo of Louvre CA 1527, by Skythes (*ARV*² 83.12; *Para* 329.12; *Addenda*² 169), and the one in the tondo of Würzburg 470, in the Manner of the Epeleios Painter (*ARV*² 149.9). The helmet on the present fragment may

be a crestless Corinthian helmet, because those with crests usually have a line at the junction of the nape protector and the helmet proper, and the crest projects from this junction or just slightly above it. Cf. those in Paris and Würzburg, cited above, or the helmet sitting on a block in the tondo of Florence 73131, by Apollodoros, where an arming warrior is about to put on his left greave (*ARV*² 120.5; *Addenda*² 175). For a crestless Corinthian helmet, see the one in the tondo of Petit Palais 382, by the Thaliarchos Painter (*ARV*² 81.1; *Addenda*² 169), that is being fashioned by a metal worker (it is possible that a crest has yet to be added, but the image conveys what this type looks like). For this type of helmet worn in combat, see the two attacking youthful warriors on Side A and one on Side B of Würzburg 470.

The bit of reserve at the right is puzzling. If it is the rim of a shield, it is not a round one seen straight on (from the inside, given the direction of the figure), for its rim is not incised. It is not the shin of his left leg, the knee bent sharply and touching the groundline, for the left foot would have to appear near the left break where there is only black glaze. For this kind of kneeling figure, only facing to left, cf. the one in the tondo of a cup attributed by Schefold to Apollodoros, Tessin, private collection (*AK* 17 [1974], pl. 38.1; for the attribution, pp. 140–41).

101. Plate 459, 6

Accession number 86.AE.363

SHAPE AND ORNAMENT Bowl fragment.

SUBJECT A or B. Uncertain. The fragment preserves the left buttock, start of thigh, and the left hand of a man or youth moving to left. Behind him an oinochoe hangs on the wall.

ATTRIBUTION AND DATE Unattributed. Circa 510–500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 4.1 cm. Chip in surface at lower break.

TECHNICAL FEATURES Preliminary sketch. Relief contour. Dilute glaze.

BIBLIOGRAPHY Not previously published.

102. Plate 459, 7

Accession number 86.AE.342

SHAPE AND ORNAMENT Bowl fragment with start of stem on underside. A little of each reserved handle panel preserved. Reserved line for tondo border.

SUBJECT I. Archer crouching to left, nude but for a kidaris.

ATTRIBUTION AND DATE Attributed to the Pithos Painter by E. Deppert. Circa 500 B.C.

DIMENSIONS AND CONDITION Diam. of tondo 9.5 cm; max. preserved dimension 12.7 cm. Mended from several small fragments. Glaze fired greenish on inside and outside.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Pithos Painter, see entry no. 92. The present fragment belongs with the group of his cups that depict a warrior or a hoplite kneeling to left. It is closest to the following: Athens, Agora P 23125 (*ARV²* 139.10; Moore, *Agora* 30, p. 340, cat. no. 1558, pl. 147); Louvre Cp 10883 and Cp 10884 (*ARV²* 139.11–.12; *Addenda²* 178); Tübingen S./10 1534, E 40 (*ARV²* 179.18; *Addenda²* 178); Athens, Agora P 2579 (*ARV²* 179.15; Moore, *Agora* 30, p. 334, cat. no. 1516, pl. 143); and Oxford 1966.451, ex-Beazley (*ARV²* 139.21; *Para* 334.21). The first three show a warrior with helmet and shield; the fourth has a warrior wearing a kidaris; the fifth is an archer with a kidaris and bow.

103. Plate 461, 1–2

Accession numbers 86.AE.336.1–.2

SHAPE AND ORNAMENT Two nonjoining lip and bowl fragments. Lip offset on inside and outside. Reserved line on outside at offset. End of one frond of a handle palmette at the far right of 86.AE.336.2.

SUBJECT A or B. Athletes and trainers. 86.AE.336.1 preserves the right arm with hand on hip and about half of the torso of a trainer to right, clad in a himation. He leans far forward, suggesting that he is supported by a stick. Behind him, hanging on the wall, are an aryballos and a sponge (the sponge overlaps almost all of the aryballos—only its rounded bottom appears below the lower contour of the sponge). Next to

it at the break is the left hand of another. In the field: $\Delta\text{---}\text{O}$. 86.AE.336.2 shows the raised left arm bent sharply at the elbow and the left side of the torso of an athlete. Inscribed behind him: Σ .

ATTRIBUTION AND DATE Attributed to the Lyandros Painter by J. R. Guy. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.336.1: 7.0 cm; 86.AE.336.2: 4.9 cm.

TECHNICAL FEATURES Preliminary sketch. Dilute glaze: muscles, dots on sponge. Accessory color. *Red*: inscriptions, strings of aryballos.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Lyandros Painter, see *ARV²* 835; *Para* 422; *Addenda²* 295. Cf. the youths on the exteriors of these two cups: Florence 75409 (*ARV²* 835.1; *Para* 422.1; *Addenda²* 295) and Athens 17302 (*ARV²* 835.4). It is on the basis of these two comparisons that the subject on the present fragments may be identified.

104. Plate 461, 3

Accession number 86.AE.333

SHAPE AND ORNAMENT Fragment of lip, offset on inside and outside, and a bit of the bowl. Reserved line at junction of lip and bowl on outside.

SUBJECT A or B. Youth (most of head, part of chest, and all of outstretched left arm with himation over it) rushing to right. At the right break is the right arm of someone holding a writing tablet (most of handle, a little of the tablet). Between the two, an upright object (a spear?).

ATTRIBUTION AND DATE Attributed to the Stieglitz Painter by J. R. Guy. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 7.3 cm. Glaze fired brownish on lip just below rim.

TECHNICAL FEATURES Preliminary sketch. Relief contour.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the Stieglitz Painter, see *ARV²* 827–30; *Para* 422; *Addenda²* 294. For the writing tablet, a good parallel is the one held horizontally by the youth on one side of Washington 136373, by the Akestorides Painter (*ARV²* 781.4; *Addenda²* 288). There was a similar one hanging vertically on entry no. 70.

105. Plates 461, 4; 462, 1-4

Accession numbers 86.AE.348.2 and 86.AE.349.1-.6

Bareiss Collection number 72 (86.AE.348.2)

SHAPE AND ORNAMENT Six nonjoining fragments of bowl and lip. Lip offset on inside and outside (86.AE.348.2+86.AE.349.2+.6, 86.AE.349.1, .5). Start of stem at lower break on outside of 86.AE.348.2+86.AE.349.6. Reserved line between rim and bowl on outside. Stopped-meander pattern with cross-squares for tondo border (86.AE.348.2+86.AE.349.2+.6). Reserved line for ground on outside (86.AE.348.2+86.AE.349.2+.6). At each handle, a configuration of palmettes and tendrils (86.AE.348.2+86.AE.349.2+.6).

SUBJECT I. Standing figures? 86.AE.348.2+86.AE.349.2+.6 shows the lower part of a man dressed in a himation, standing frontally, right leg in profile. At his left side is the bottom of a cane or walking stick and further over a pair of feet to left. At the left, overlapped by the border, is part of a rectangular object (an altar). 86.AE.349.4 preserves a little of the back of the head, part of the torso, and most of the bent right arm, hand on hip, of the right figure (a man or a youth).

A and B. Standing youths and men. 86.AE.348.2+86.AE.349.2+.6 preserves most of one man (face missing) dressed in a himation, standing frontally, filleted head turned to right, then a nude youth (head and shoulders missing) moving to left with arms outstretched (a jumper?); next another man (lower parts, right hand) dressed in a himation standing frontally, left leg in profile.

The next two fragments come from the other side of the cup because they will not fit into the composition just described. 86.AE.349.5 shows the filleted head and

shoulders of youth to left, and before him, at the lower break, a pair of outstretched hands or jumping weights. 86.AE.349.1: head of man to right. 86.AE.349.4 preserves feet and may also come from this side, given where the fragment has to be placed in the tondo composition; and the feet may belong to the left figure on this side.

ATTRIBUTION AND DATE Unattributed. Circa 430-420 B.C.

DIMENSIONS AND CONDITION Estimated diam. of tondo without border 10.0 cm, with border 12.8 cm; max. preserved dimension 86.AE.349.1: 5.2 cm; 86.AE.348.2+86.AE.349.2+.6: 14.3 cm; 86.AE.349.3: 5.1 cm; 86.AE.349.4: 6.0 cm; 86.AE.349.5: 8.2 cm. Abrasion on many fragments, especially on 86.AE.348.2+86.AE.349.2+.6 and on 86.AE.349.4 (right figure in tondo and jumper on outside almost completely gone). Most of altar flaked off except for right corner. Glaze misfired greenish on 86.AE.348.2+86.AE.349.2+.6 and on 86.AE.349.5.

TECHNICAL FEATURES Preliminary sketch. Partial relief contour. Accessory color. *Red*: fillets.

BIBLIOGRAPHY Not previously published.

COMPARANDA The palmette-and-tendrill configuration at the handle is related to that used by the painters in the workshop of the Eretria Painter, e.g., Ferrara 9368, ex-T 11 C VP, by the painter himself (*ARV*² 1254.77; Lezzi-Hafter, *Eretria-Maler*, pl. 39c), or Aléria T 89.1738, by the Painter of the Naples Hydriskai (Lezzi-Hafter, *Eretria-Maler*, p. 329, cat. no. 142, pl. 97b). The drawing on the present cup seems looser and weaker than that of the painters of this Group.

White-Ground Cup

106. Plate 463

Accession number 86.AE.313

SHAPE AND ORNAMENT Six nonjoining fragments of bowl and lip. Start of stem on underside of 86.AE.313.6 and .2+.7. Rim plain on the outside, offset on the inside. All of one handle and part of the other preserved. Inside of each and panel reserved. The outside is glazed except for the handle panels; the inside of the lip is also glazed, forming a solid frame for the figures.

SUBJECT I. Dionysos and a satyr. 86.AE.313.6 preserves part of the god standing to right: his torso draped in a chiton and a himation decorated at random with small crosses, most of his right arm, the hand holding a kantharos (about half preserved) painted in glaze. Behind the god is a vine with leaves and a bunch of grapes. At the right break are the ends of the auloi and a bit of the hands of the satyr. 86.AE.313.2+.7 preserves more of the satyr, who stands facing Dionysos: his back, upper left arm, buttocks, and tail remain. Behind him is more of the vine laden with grapes. The satyr and the grapes are drawn in the black-figured technique. The remaining fragments are undecorated.

ATTRIBUTION AND DATE Attributed to Euphronios by J. R. Mertens. Circa 500 B.C.

DIMENSIONS AND CONDITION Max. preserved dimension 86.AE.313.1: 2.7 cm; 86.AE.313.2+.7: 15.2 cm; 86.AE. 313.3: 4.9 cm; 86.AE.313.4: 4.8 cm; 86.AE.313.5: 6.2 cm; 86.AE.313.6: 15.5 cm. Chips and nicks here and there. Broken and mended in antiquity: there are seven repair holes: on 86.AE.313.6 in Dionysos's chiton; at the left break in 86.AE.313.3; in 86.AE.313.2+.7, there are three in the rim, one just below it, and one in the vine. Glaze flaked here and there on outside; a bit abraded on preserved handle.

TECHNICAL FEATURES Dilute glaze: folds of Dionysos's chiton, his muscles (a lighter hue for the flesh of his arm), surface of his himation, vine. Incision: locks of satyr's hair, his muscles, and hair of tail. Relief: individual grapes, broad folds of himation, neckline of chiton.

BIBLIOGRAPHY J. R. Mertens, *Harvard Studies in Classical Philology* 76 (1972): 271–81; eadem, *The*

Metropolitan Museum Journal 9 (1974): 97, fig. 12; eadem, *Attic White-Ground: Its Development on Shapes Other than Lekythoi* (New York, 1977), pl. 26.1; *Greek Vases*, pp. 50–51, no. 35, fig. 35, and p. 82, no. 181; D. Williams, *Greek Vases in the Getty* 5, p. 42, fig. 1; Robertson, *Art of Vase-Painting*, p. 54, fig. 41.

COMPARANDA For Euphronios, see *ARV*² 13–19; *Para* 321–22; *Addenda*² 152–53; *Euphronios*, passim.

In her initial publication of this cup, Mertens assembled compelling, detailed evidence for attributing it to Euphronios, an attribution repeated more briefly in her dissertation on the white-ground technique (p. 162, cat. no. 1, and pp. 164–66) and in her article on white-ground cups (pp. 96–97), all three cited above. Most recently, this attribution was supported by Bothmer in his contribution to the catalogue of the exhibition of vases by Euphronios: “Euphronios: neue Erkenntnisse,” *Euphronios*, pp. 39–46, esp. p. 43. In 1982, the attribution was refuted by D. Williams, and it is perhaps appropriate to quote the passage, for it does not truly offer a detailed argument for rejecting the attribution to Euphronios (“An Oinochoe in the British Museum and the Brygos Painter’s Work on White Ground,” *Jahrbuch der Berliner Museen* 24 [1982]: 17–40, esp. pp. 37–38): “One thinks of Bareiss’ splendid fragments [86.AE.313] which Joan Mertens attributed to Euphronios, but which are surely from an early work of Onesimos, like the Eleusis fragments. The mixed technique of this cup, outline and black-figure, is comparable to the semi-outline lekythoi. Usually, however, black is restricted to drapery as on the Gotha cup or Douris’s fragmentary Europa cup in the British Museum. The deliberate contrast of large areas of black against the white ground must be the result of influence from pure black-figure work on white ground.” In 1991 (*Greek Vases in the Getty* 5, p. 41), Williams repeated as fact attributions to Onesimos of the Getty cup and the two white-ground name pieces of the Eleusis Painter (Eleusis 618: *ARV*² 314.3; *Para* 358.3; *Addenda*² 213. Eleusis 619: *ARV*² 315.4; *Addenda*² 213). It is perhaps going too far afield to take a stand on the Eleusis cups, but it does seem that until more precise evidence in favor of Onesimos is presented, the Getty cup should be considered a work by Euphronios.

Skyphos in Black Glaze

107. Plate 462, 5

Accession number 86.AE.388

Bareiss Collection number 426

SHAPE Skyphos of Corinthian type, fully preserved. Deep bowl with incurving rim and base. Horizontal handles attached just below the lip. Thin flaring foot. Underside of foot glazed except for resting surface.

ATTRIBUTION AND DATE Unattributed. Probably third quarter of the fifth century B.C.

DIMENSIONS AND CONDITION Height 8.4 cm; diam. 9.8 cm; width with handles 15.6 cm; diam. of foot 5.4 cm. Intact. A few nicks and scratches.

BIBLIOGRAPHY Not previously published.

COMPARANDA For this type of skyphos in black-glaze, the best discussion is B. A. Sparkes and L. Talcott, *Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C.*, The Athenian Agora, vol. 12 (Princeton, New Jersey, 1970), pp. 81–83.

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PROFILE DRAWINGS

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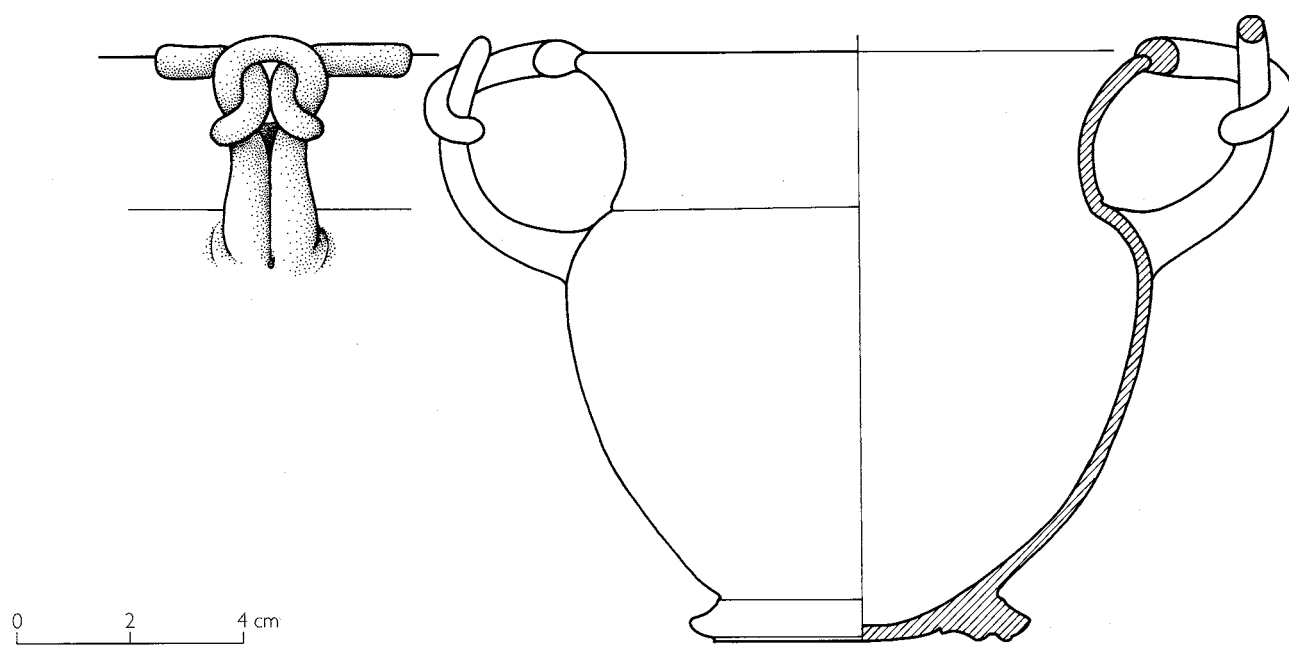


Figure 1

86.AE.269 (no. 1) 3:4

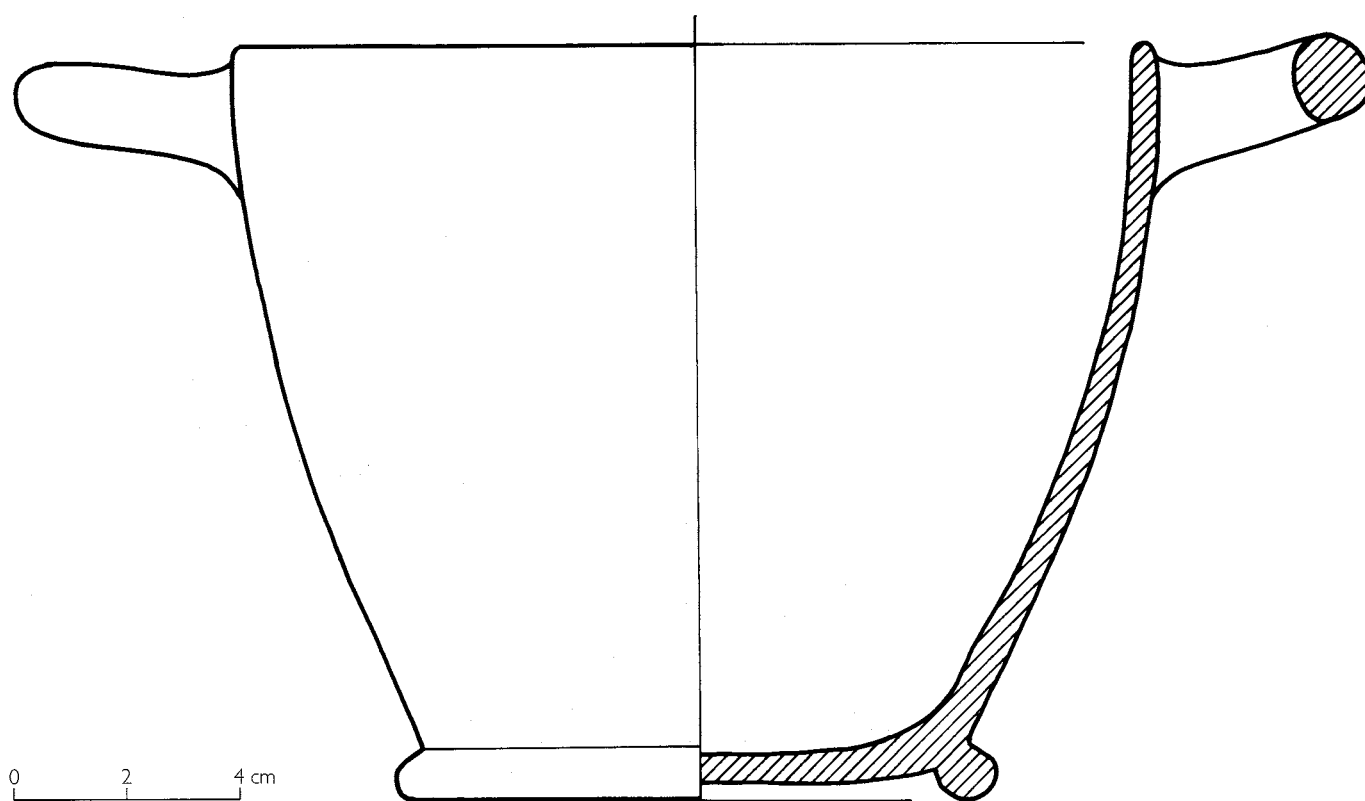


Figure 2

86.AE.265 (no. 5) 3:4

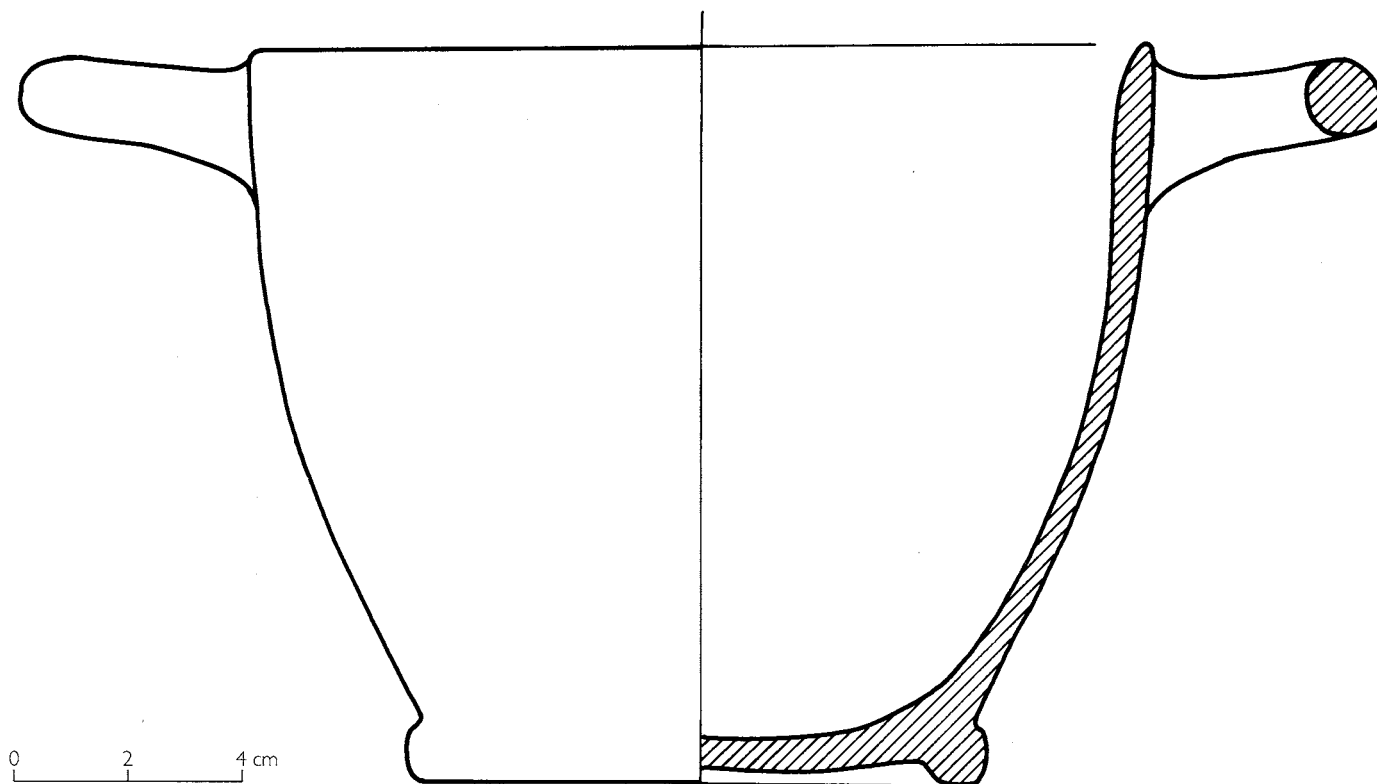


Figure 3

86.AE.267 (no. 8) 3:4

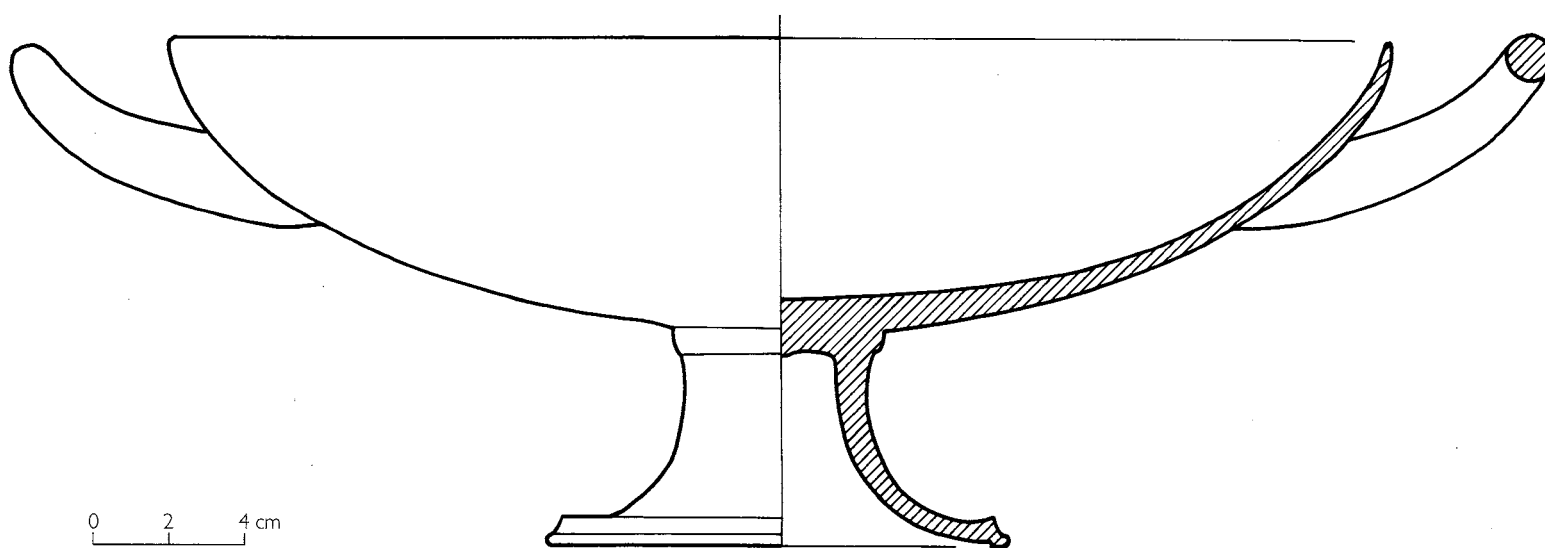


Figure 4

86.AE.276 (no. 11) 1:2

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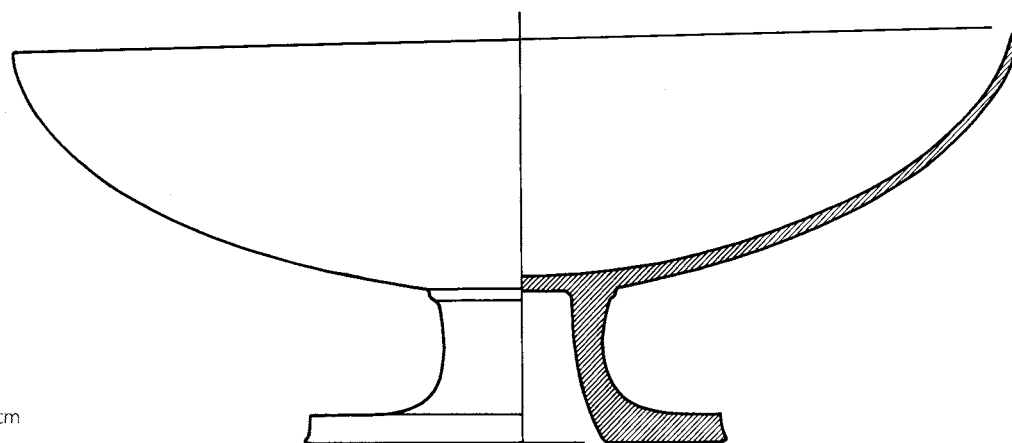


Figure 5

86.AE.278 (no. 13) 1:2

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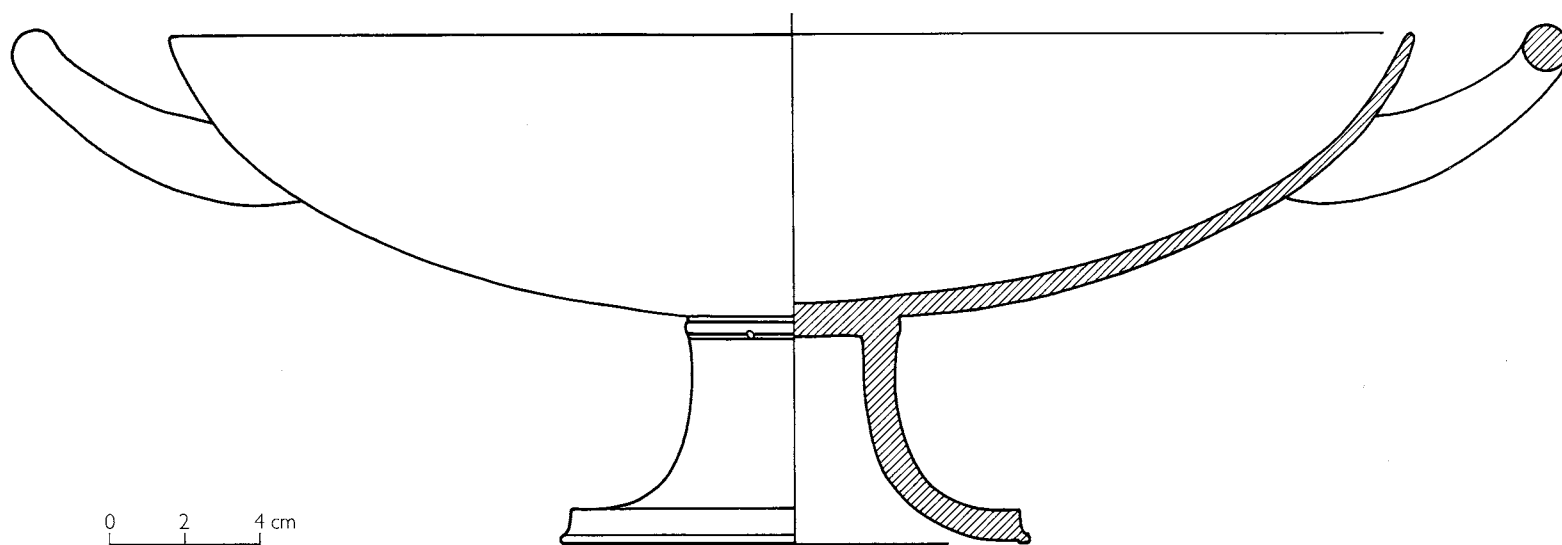


Figure 6

86.AE.277 (no. 14) 1:2

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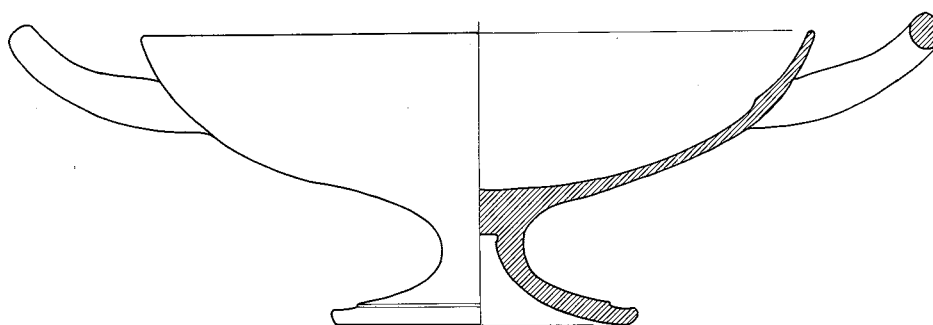


Figure 7

86.AE.279 (no. 17) 1:2

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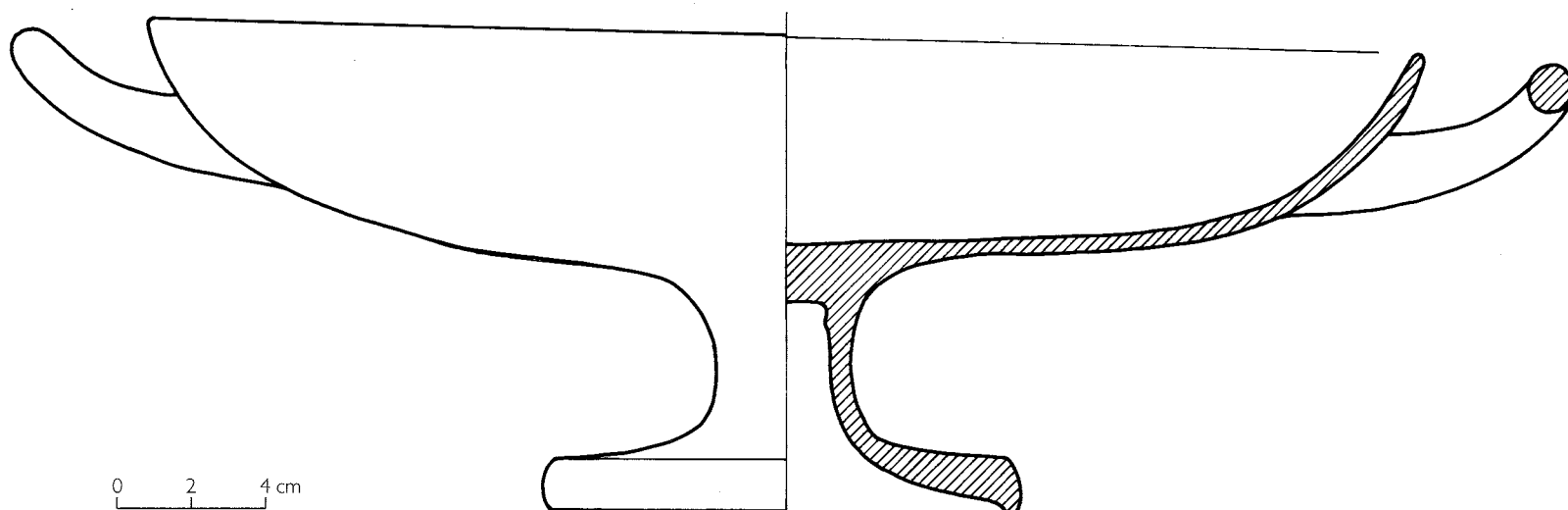


Figure 8

86.AE.281 (no. 24) 1:2

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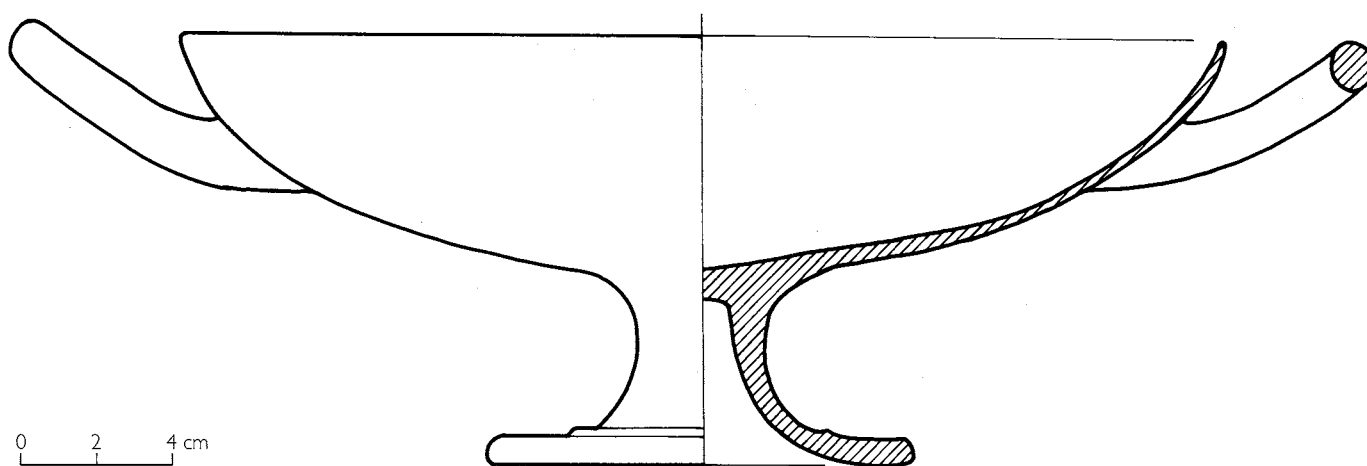


Figure 9

86.AE.280 (no. 31) 1:2

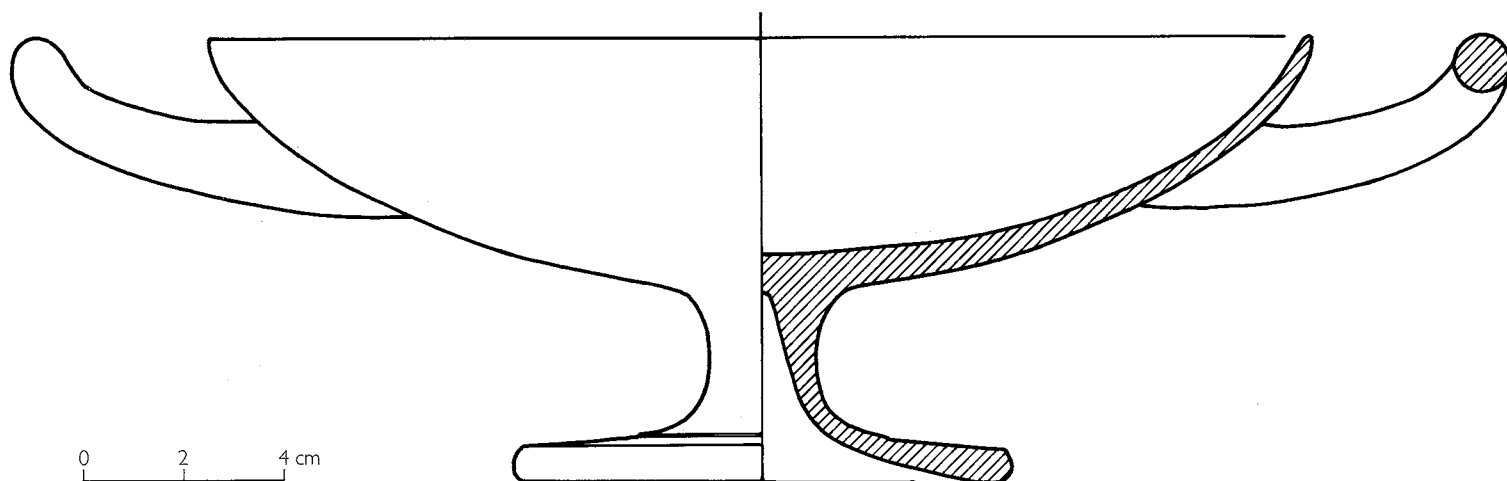


Figure 10

86.AE.283 (no. 38) 2:3

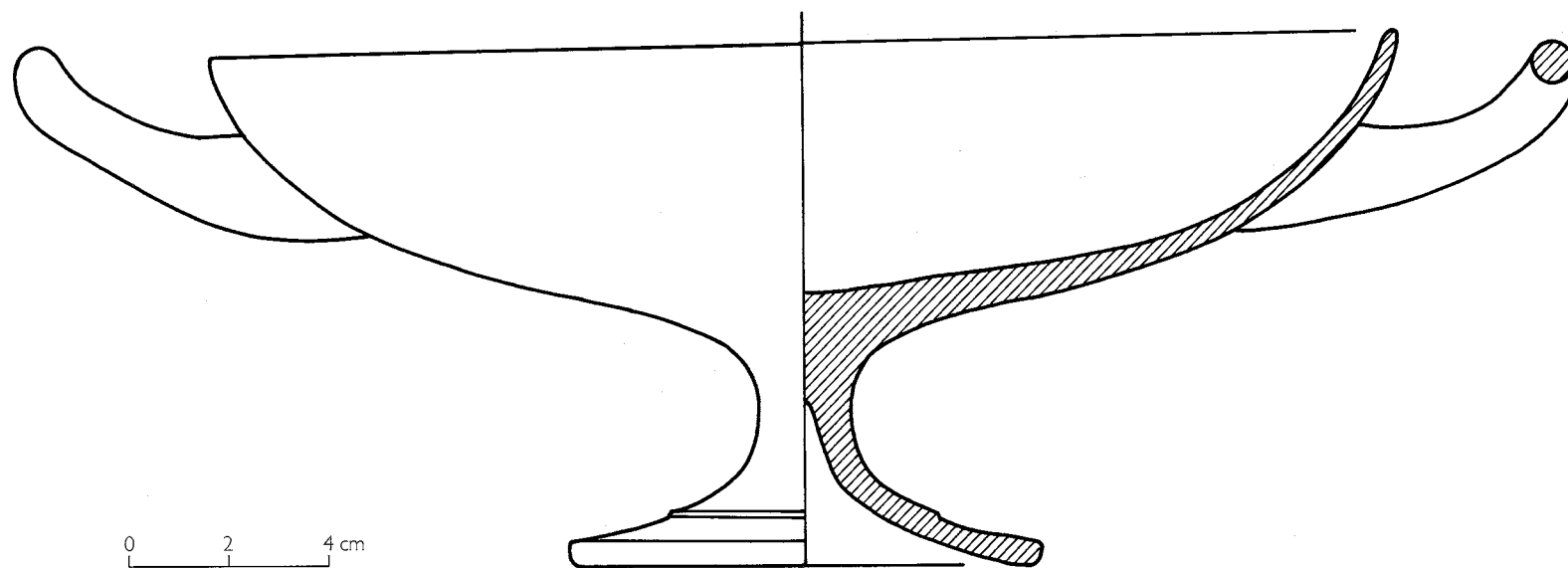


Figure 11

86.AE. 285 (no. 43) 2:3

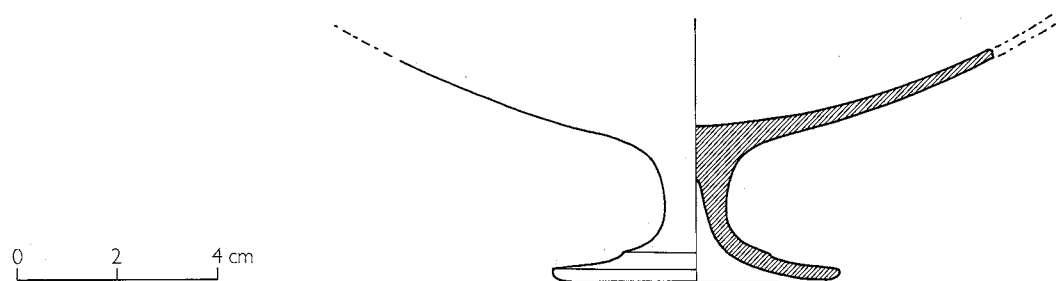


Figure 12

86.AE.284 (no. 44) 2:3

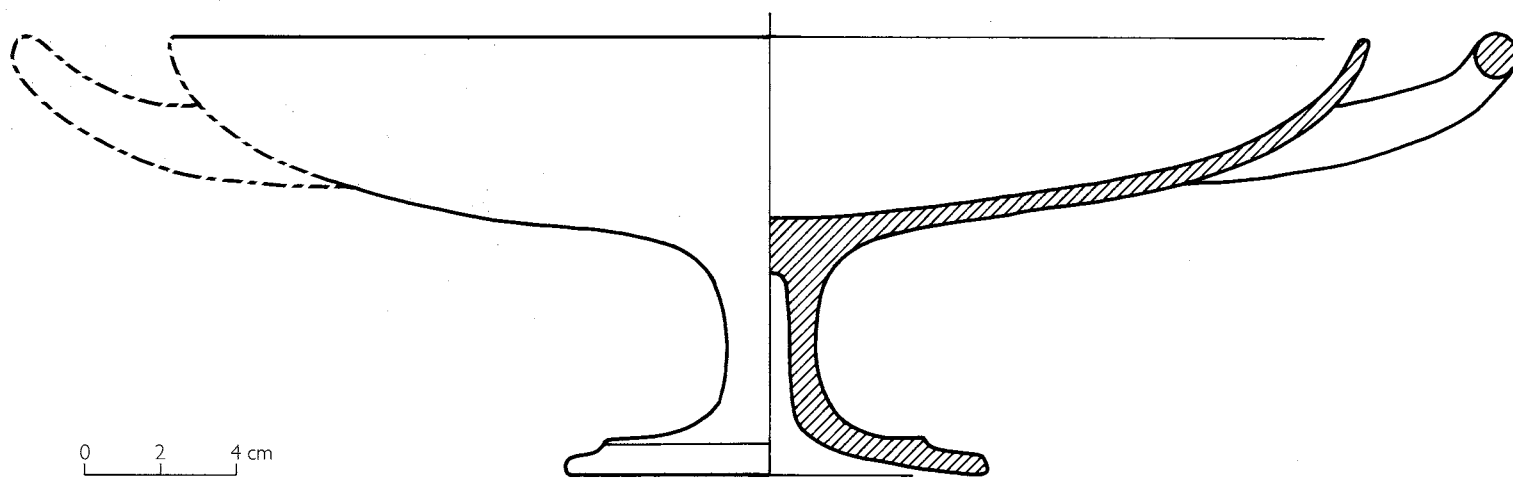


Figure 13

86.AE.286 (no. 49) 1:2

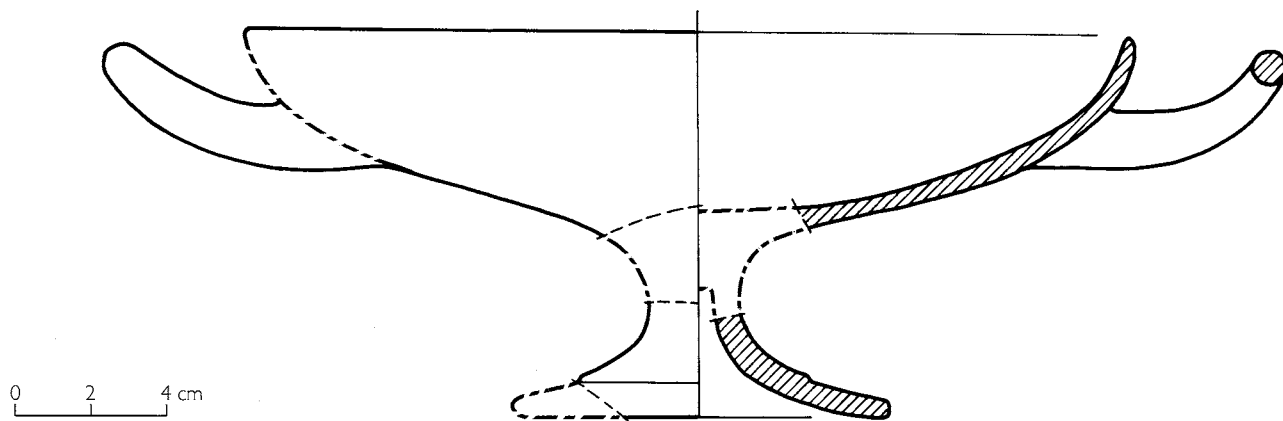


Figure 14

86.AE.287 (no. 51) 1:2

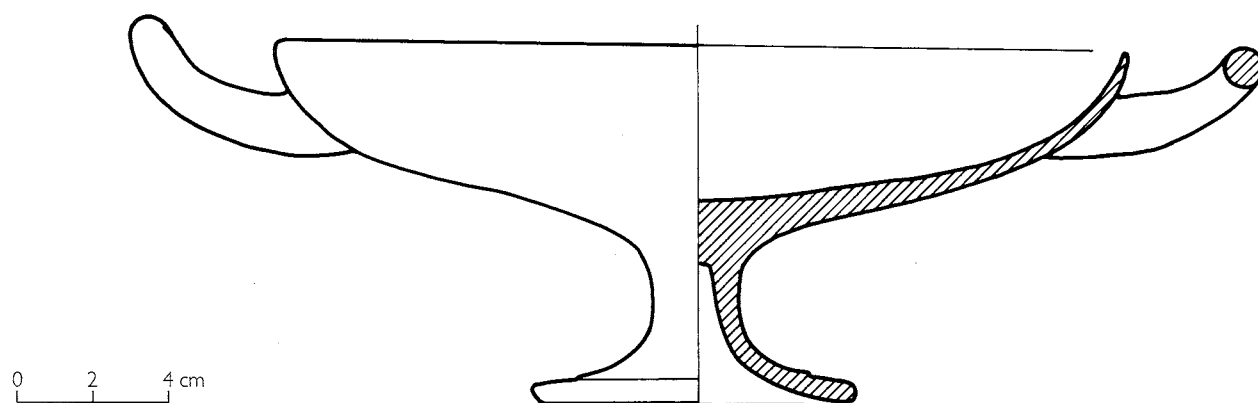
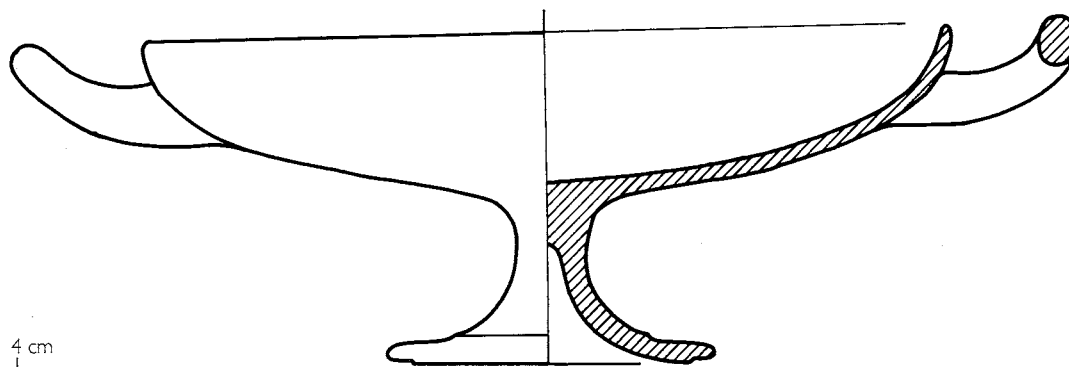


Figure 15

86.AE.288 (no. 52) 1:2

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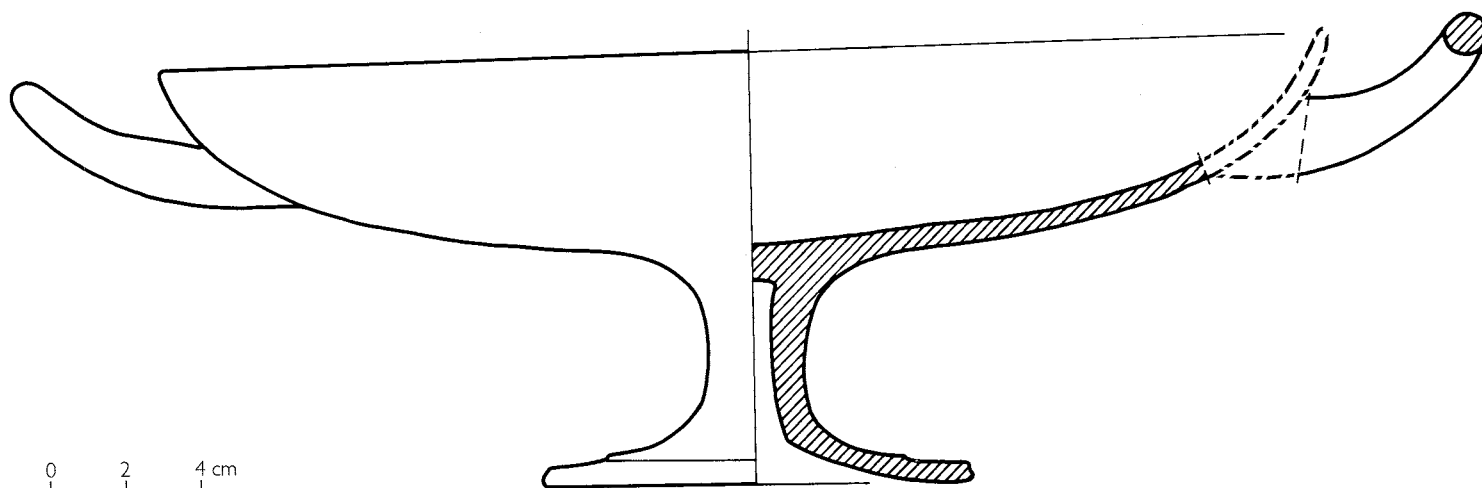
Figure 16



86.AE.289 (no. 53) 1:2

0 2 4 cm

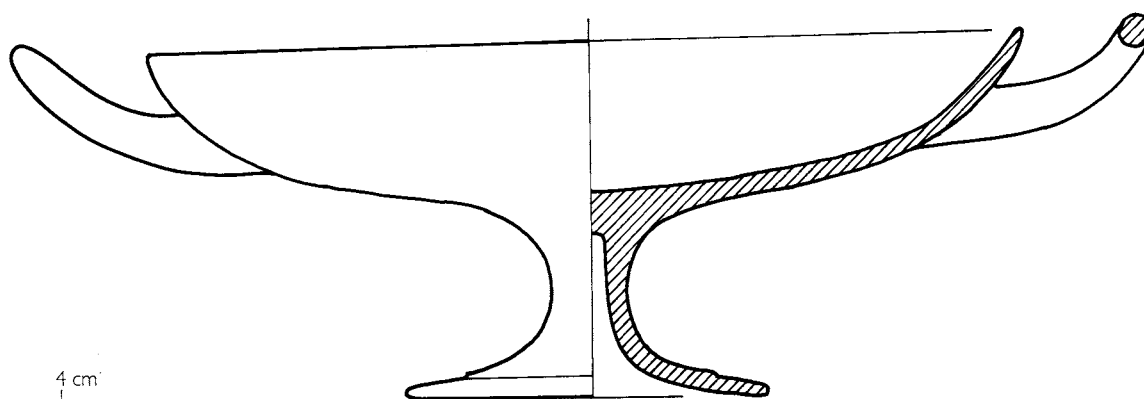
Figure 17



86.AE.293 (no. 55) 1:2

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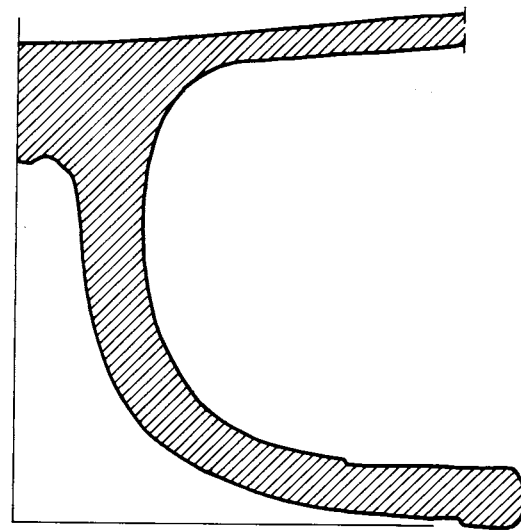
Figure 18



86.AE.294 (no. 57) 1:2

0 2 4 cm

Figure 19



85.AE.464 (no. 60) 1:1

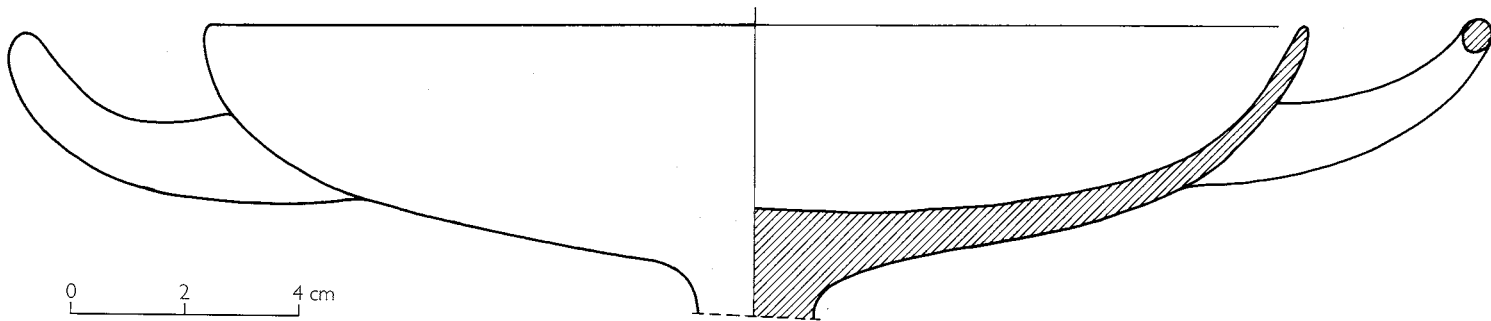
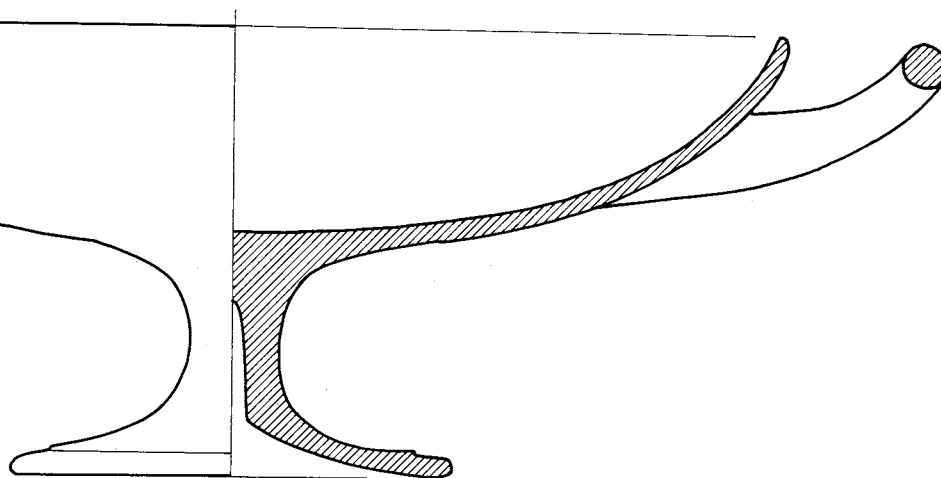


Figure 20

86.AE.291 (no. 62) 3:4

0 2 4 cm

Figure 21



86.AE.292 (no. 63) 3:4

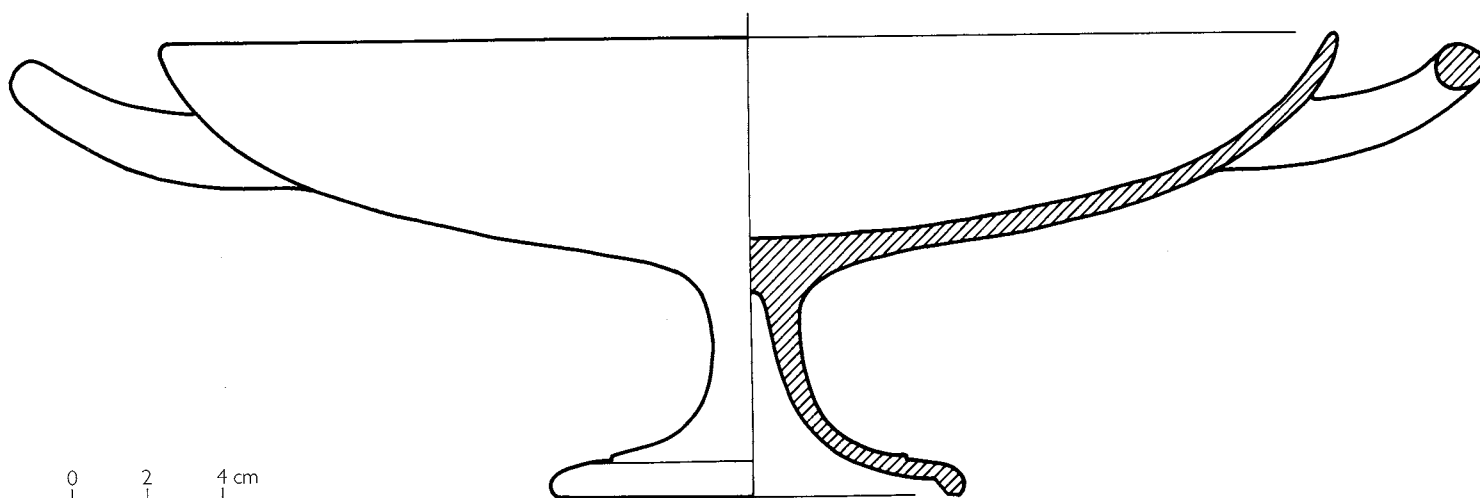


Figure 22

86.AE.290 (no. 68) 1:2

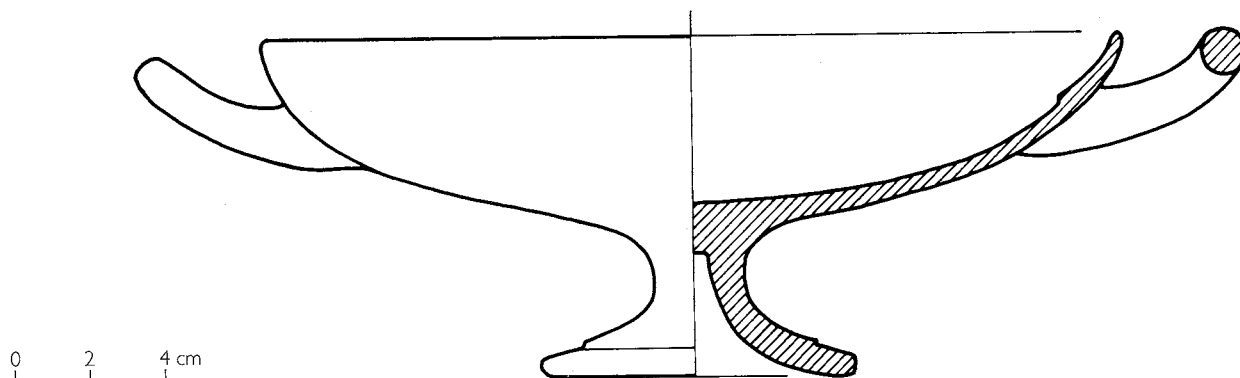


Figure 23

86.AE.296 (no. 72) 1:2

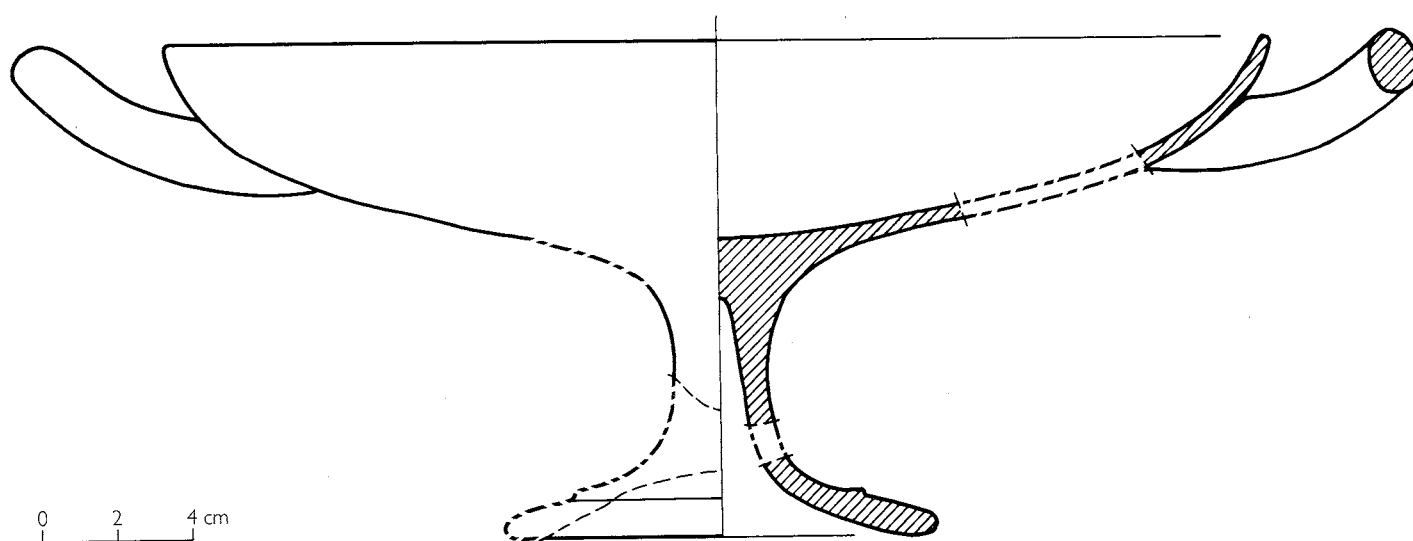


Figure 24

86.AE.295 (no. 73) 1:2

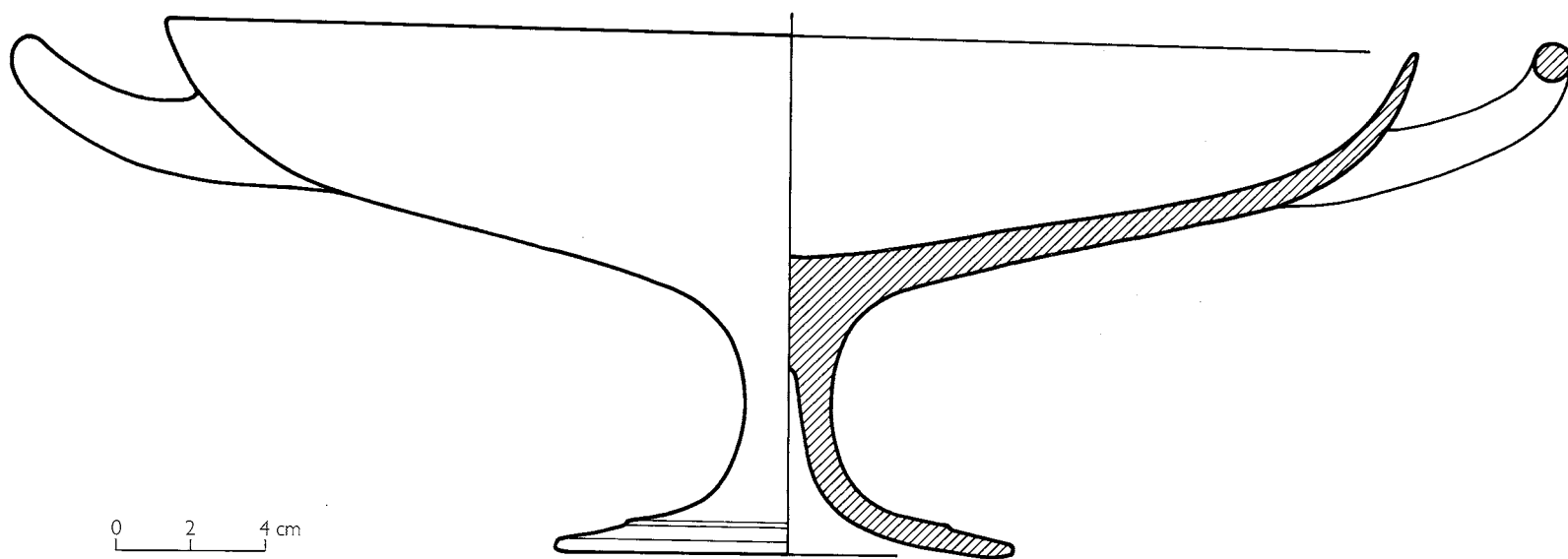


Figure 25

86.AE.320 (no. 75) 1:2

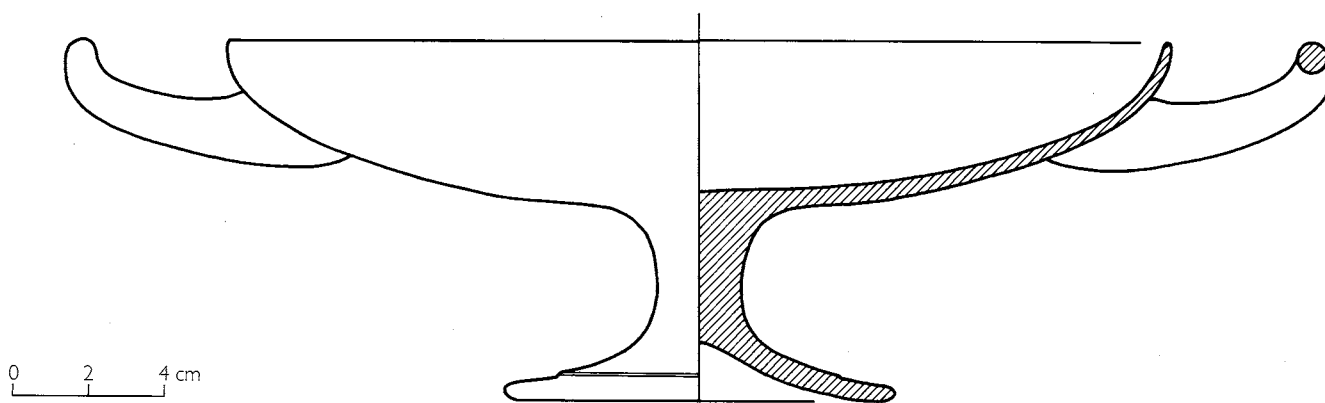


Figure 26

85.AE.474 (no. 85) 1:2

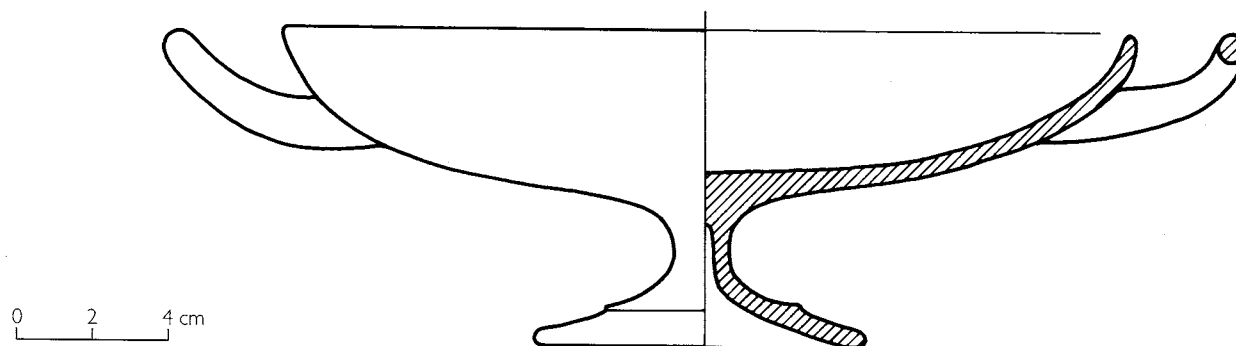


Figure 27

86.AE.297 (no. 86) 1:2

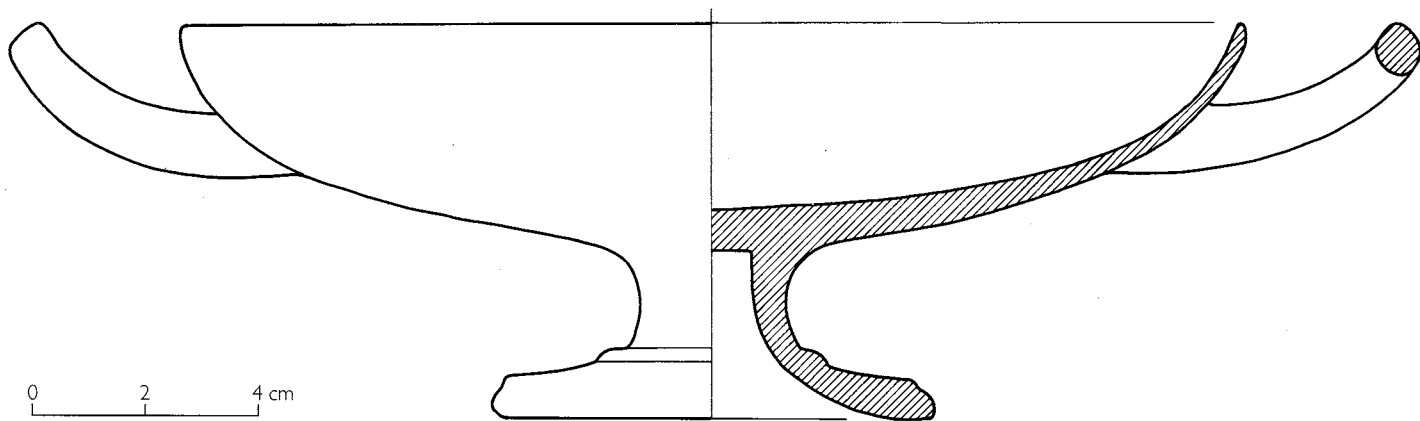


Figure 28

86.AE.298 (no. 89) 3:4

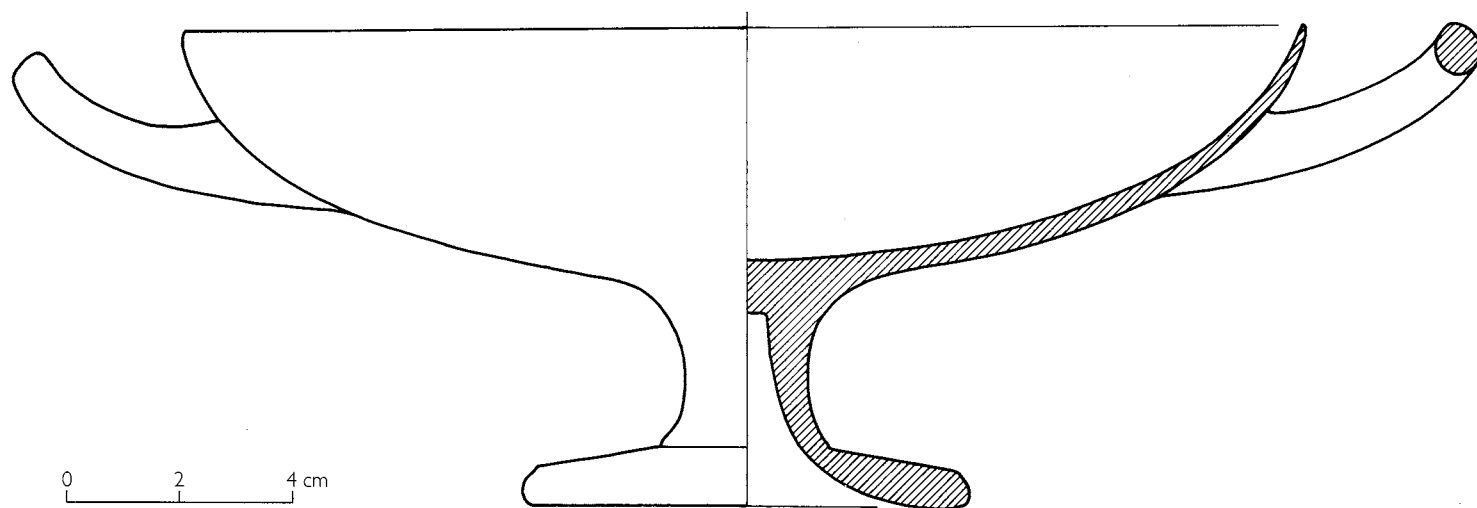


Figure 29

86.AE.301 (no. 91) 3:4

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86.AE.267	S.80.AE.308	348	139	8	391
86.AE.268	S.80.AE.23	121	140	9	390, 4
86.AE.269	S.82.AE.44	43	141	1	387
86.AE.274.1-.3, .5-.10	S.80.AE.53			12	394, 1-2
86.AE.275	S.80.AE.92			7	390, 2
86.AE.276	S.82.AE.49	81	143	11	392-393
86.AE.277	S.82.AE.18	44	144	14	396
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86.AE.280	S.82.AE.34	242	146	31	404, 5; 405-406
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86.AE.286	S.82.AE.27	346	152	49	418-420
86.AE.287	S.80.AE.324	85	153	51	422
86.AE.288	S.82.AE.20	431	154	52	423
86.AE.289	S.80.AE.321	53	155	53	424
86.AE.290	S.82.AE.36	47	156	68	438-439
86.AE.291	S.80.AE.251	359	157	62	434
86.AE.292	S.82.AE.31	51	158	63	435
86.AE.293	S.82.AE.37	241	159	55	425-426
86.AE.294	S.80.AE.33	231	160	57	428

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86.AE.296	S.80.AE.1		162	72	441-442
86.AE.297	S.80.AE.290	358	164	86	453-454
86.AE.298	S.82.AE.19	230	165	89	456
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86.AE.302	S.81.AE.1.25		169	94	455, 7
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86.AE.308	S.80.AE.44	265	175	33	407, 2-3
86.AE.309	S.80.AE.286	55	176	32	407, 1
86.AE.310	S.80.AE.186	61	177	37	408, 5
86.AE.311	S.80.AE.313	408	178	46	417, 1-2
86.AE.312	S.80.AE.283	60	179	47	417, 3-4
86.AE.313	S.82.AE.23		181	106	463
86.AE.315	S.82.AE.25			61	432-433
86.AE.317.1-.10	S.80.AE.169			50	421, 2-3 and 5
86.AE.319	S.80.AE.282	417	185	74	447, 1
86.AE.320	S.80.AE.42.8	263		75	445-446
86.AE.321.1-.5	S.80.AE.43			77	447, 3-4; 448; 449, 1-2
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86.AE.323	S.80.AE.198			22	400, 1
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86.AE.325	S.80.AE.187	56	187	79	449, 4-5
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86.AE.332	S.80.AE.190			30	404, 4
86.AE.333	S.80.AE.39			104	461, 3
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86.AE.336.1-.2	S.80.AE.193			103	461, 1-2
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86.AE.338	S.80.AE.97			93	455, 6
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86.AE.340	S.80.AE.94			92	455, 5
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86.AE.343	S.80.AE.269			29	404, 1-3
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86.AE.357.1-2	S.81.AE.1.23			84	450, 3-4
86.AE.358	S.81.AE.1.24			35	408, 1
86.AE.363	S.81.AE.1.31			101	459, 6
86.AE.365	S.81.AE.1.33			21	399, 4
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86.AE.368	S.81.AE.1.36			54	421, 4
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86.AE.371	S.81.AE.1.41			100	459, 5
86.AE.375	S.81.AE.1.45			26	403, 6-9
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86.AE.386	S.80.AE.13	67	191	97	459, 3
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95.AE.62				75	445-446

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between Bareiss Collection Numbers, J. Paul Getty Museum Accession Numbers, and CVA Numbers

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1D	86.AE.305.1-.2	20	229	86.AE.285	43
43	86.AE.269	1	230	86.AE.298	89
44	86.AE.277	14	231	86.AE.294	57
46	86.AE.281	24	241	86.AE.293	55
47	86.AE.290	68	242	86.AE.280	31
50	86.AE.295	73	260	86.AE.278	13
51	86.AE.292	63	263	86.AE.320	75
53	86.AE.289	53	265	86.AE.308	33
55	86.AE.309	32	266	86.AE.326	71
56	86.AE.325	79	267	86.AE.347	99
60	86.AE.312	47	327	86.AE.284	44
61	86.AE.310	37	337	86.AE.265	5
63	86.AE.324	70	346	86.AE.286	49
66	86.AE.328	82	348	86.AE.267	8
67	86.AE.386	97	357	86.AE.301	91
71	86.AE.327	83	358	86.AE.297	86
72	86.AE.348.2	105	359	86.AE.291	62
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between Beazley Numbers, J. Paul Getty Museum Accession Numbers, and CVA Numbers

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<i>Addenda</i> ² 164	86.AE.276	11
<i>Addenda</i> ² 166	86.AE.277	14
<i>Addenda</i> ² 168	86.AE.279	17
<i>Addenda</i> ² 184	86.AE.298	89
<i>Addenda</i> ² 216	86.AE.285	43
<i>Addenda</i> ² 216	86.AE.284	44
<i>Addenda</i> ² 224	85.AE.481.1–.2, 86.AE.286, 89.AE.58, 90.AE.24.4–.6, 93.AE.28	49
<i>Addenda</i> ² 227	86.AE.289	53
<i>Addenda</i> ² 232	86.AE.293	55
<i>Addenda</i> ² 237	86.AE.290	68
<i>Addenda</i> ² 247	86.AE.291	62
<i>Addenda</i> ² 247	86.AE.292	63
<i>Addenda</i> ² 288	86.AE.324	70
<i>Addenda</i> ² 296	86.AE.296	72
<i>ARV</i> ² 231.81	85.AE.469	69
<i>ARV</i> ² 478.310	86.AE.291	62
<i>ARV</i> ² 837.10	86.AE.296	72
<i>ARV</i> ² 868.47 <i>bis</i>	86.AE.295	73
<i>ARV</i> ² 889.156	86.AE.266	6
<i>ARV</i> ² 1621.79 <i>bis</i>	86.AE.276	11
<i>ARV</i> ² 1623.20 <i>bis</i>	86.AE.276	11
<i>ARV</i> ² 1623.125 <i>bis</i>	86.AE.277	14
<i>ARV</i> ² 1624.24 <i>bis</i>	86.AE.306	18
<i>ARV</i> ² 1628.16 <i>bis</i>	86.AE.340	92
<i>ARV</i> ² 1629.25 <i>bis</i>	86.AE.281	24
<i>ARV</i> ² 1631.7 <i>ter</i>	86.AE.309	32
<i>ARV</i> ² 1647.–	86.AE.310	37
<i>ARV</i> ² 1670, to 782.4 <i>bis</i>	86.AE.324	70
<i>ARV</i> ² 1673.47 <i>bis</i>	86.AE.295	73
<i>Para</i> 327.125 <i>bis</i>	86.AE.277	14
<i>Para</i> 328.24 <i>bis</i>	86.AE.306	18
<i>Para</i> 329.83 <i>ter</i>	86.AE.279	17
<i>Para</i> 331.8 <i>bis</i>	86.AE.300	90
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<i>Para 375.51 bis</i>	86.AE.290	68
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<i>Para 417.4 bis</i>	86.AE.324	70
<i>Para 420</i>	86.AE.328	82
<i>Para 426.47 bis</i>	86.AE.295	73
<i>Para 428.156</i>	86.AE.266	6
<i>Para 507.20 bis</i>	86.AE.294	57

CONCORDANCE

between J. Paul Getty Museum Loan Numbers, Accession Numbers, and CVA Numbers

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S.80.AE.1	86.AE.296	72	S.80.AE.313	86.AE.311	46
S.80.AE.12	86.AE.329	81	S.80.AE.319	86.AE.337	67
S.80.AE.13	86.AE.386	97	S.80.AE.321	86.AE.289	53
S.80.AE.14	86.AE.304	15	S.80.AE.324	86.AE.287	51
S.80.AE.23	86.AE.268	9	S.80.AE.325	86.AE.283	38
S.80.AE.33	86.AE.294	57	S.81.AE.1.1	86.AE.348.2	105
S.80.AE.37	86.AE.342	102	S.81.AE.1.2	86.AE.349.1-.6	105
S.80.AE.39	86.AE.333	104	S.81.AE.1.3	86.AE.350.1-.2	19
S.80.AE.42.8	86.AE.320	75	S.81.AE.1.4	86.AE.351.1-.2	26
S.80.AE.43	86.AE.321.1-.5	77	S.81.AE.1.5	86.AE.341	16
S.80.AE.44	86.AE.308	33	S.81.AE.1.6	86.AE.347	99
S.80.AE.45	86.AE.326	71	S.81.AE.1.8	86.AE.306	18
S.80.AE.53	86.AE.274	12	S.81.AE.1.11	86.AE.354.1	39
S.80.AE.54	86.AE.303	96	S.81.AE.1.11	86.AE.354.2	40
S.80.AE.78	86.AE.388	107	S.81.AE.1.12	86.AE.355.1-.4	27
S.80.AE.92	86.AE.275	7	S.81.AE.1.13	86.AE.356.2-.9	34
S.80.AE.93	86.AE.339	41	S.81.AE.1.23	86.AE.357.1-.2	84
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S.80.AE.187	86.AE.325	79	S.81.AE.1.40	86.AE.370	28
S.80.AE.188	86.AE.344	48	S.81.AE.1.41	86.AE.371	100
S.80.AE.190	86.AE.332	30	S.81.AE.1.45	86.AE.375	26
S.80.AE.193	86.AE.336.1-.2	103	S.81.AE.1.52	86.AE.382	23
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S.80.AE.281	86.AE.299	88	S.82.AE.35	86.AE.285	43
S.80.AE.282	86.AE.319	74	S.82.AE.36	86.AE.290	68
S.80.AE.283	86.AE.312	47	S.82.AE.37	86.AE.293	55
S.80.AE.284	86.AE.330	29	S.82.AE.44	86.AE.269	1
S.80.AE.285	86.AE.331	29	S.82.AE.49	86.AE.276	11
S.80.AE.286	86.AE.309	32	S.83.AE.4	85.AE.464	60
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Side B/A

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86. A.E. 269 (no. 1)



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Side B

3



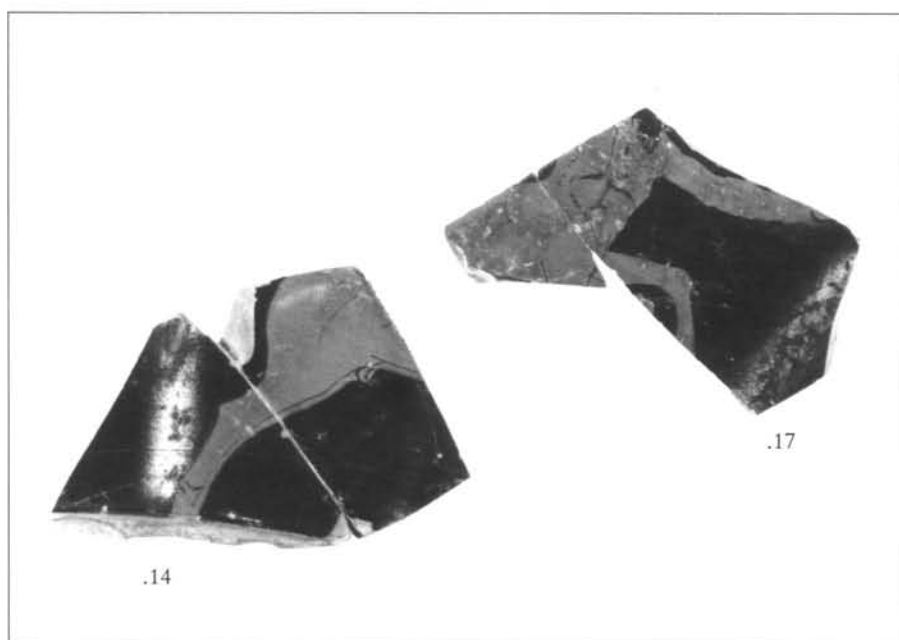
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Side A, detail



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Side A, detail

86.AE.265 (no. 5)



1

Side A



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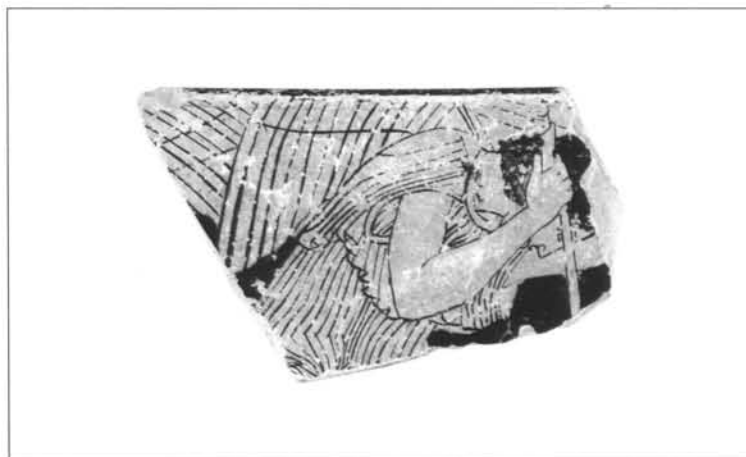
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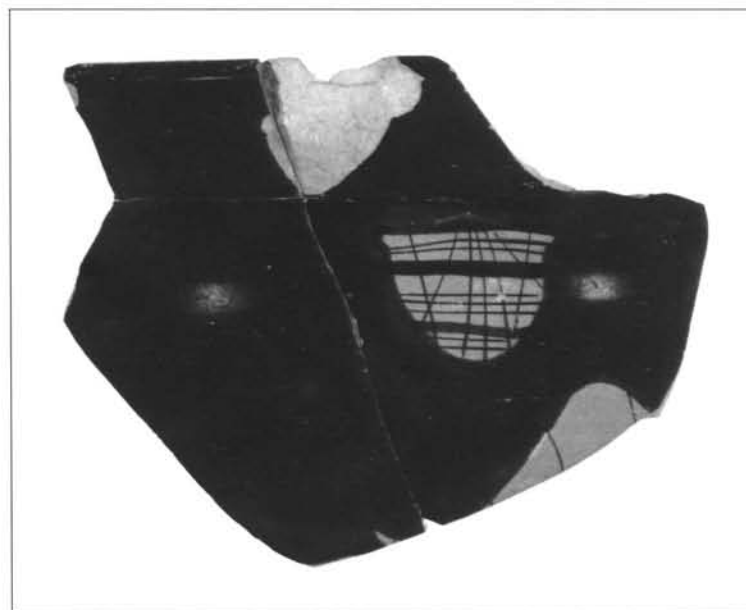
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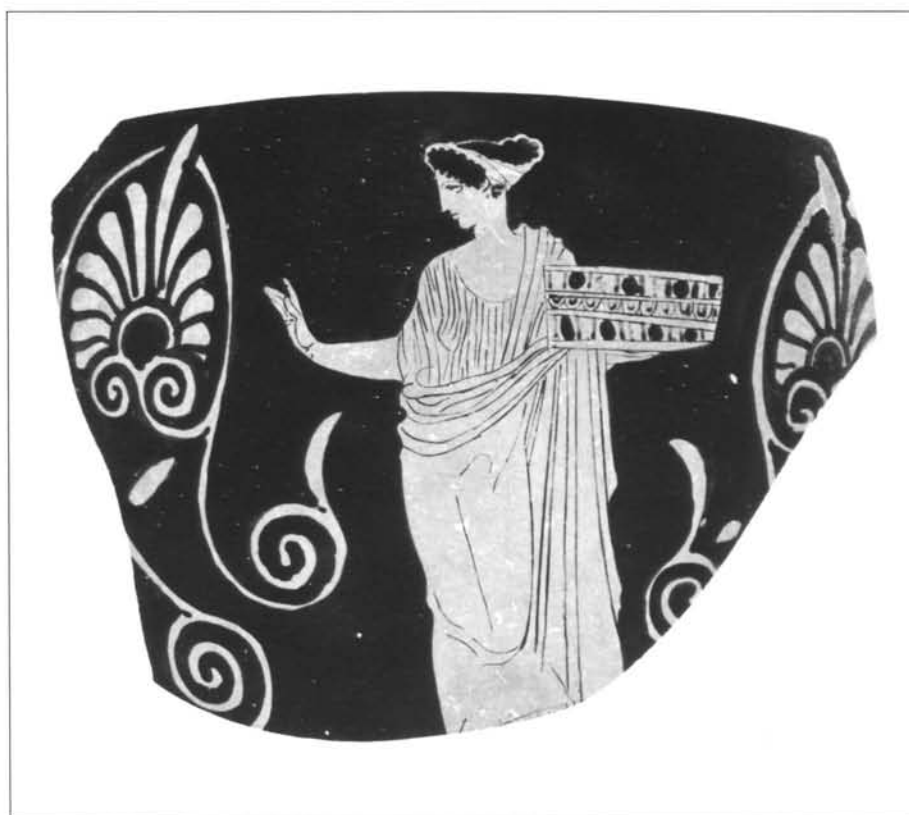
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1

Side A



2

Side B

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1



2

Side A
86.AE.276 (no. 11)



1

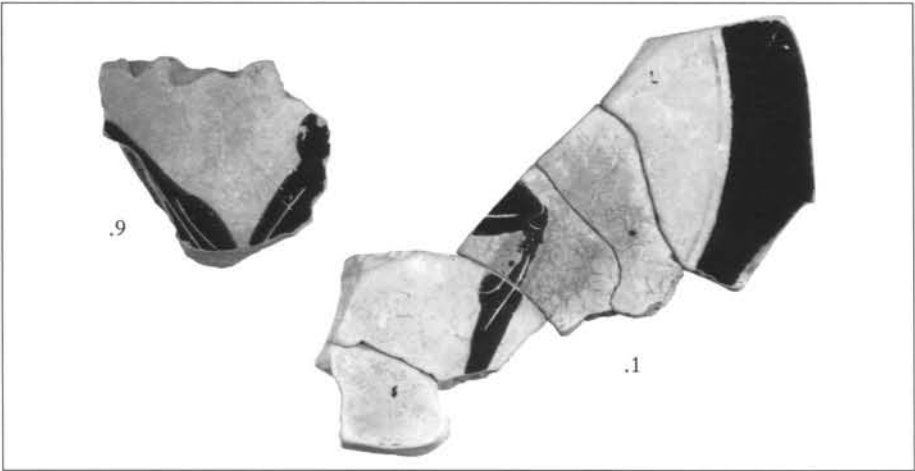
Side A



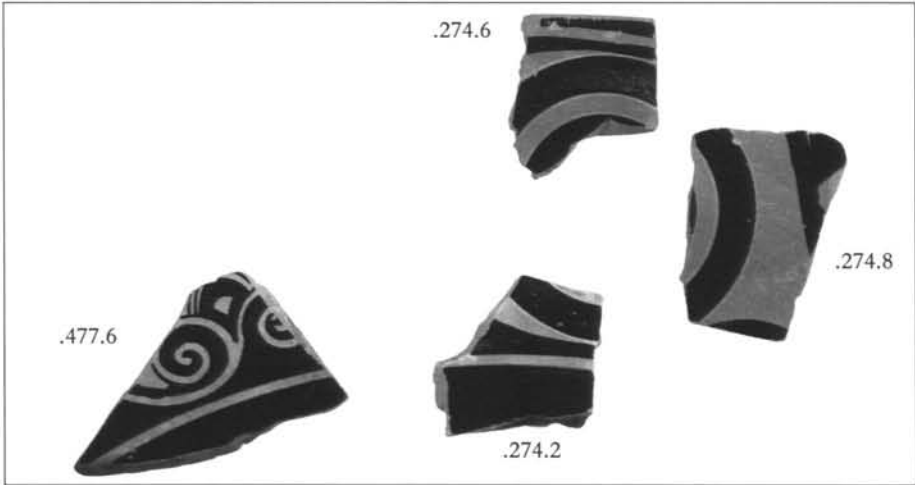
2

Side B

86.AE.276 (no. 11)



1 Tondo
86.AE.274.1, .9 (no. 12) 3:4



2 Outside
85.AE.477.6 and 86.AE.274.2, .6, .8 (no. 12) 3:4



3 Side A



4 Side B, detail



5 Side B, detail



6 Side B, detail

86.AE.278 (no. 13)



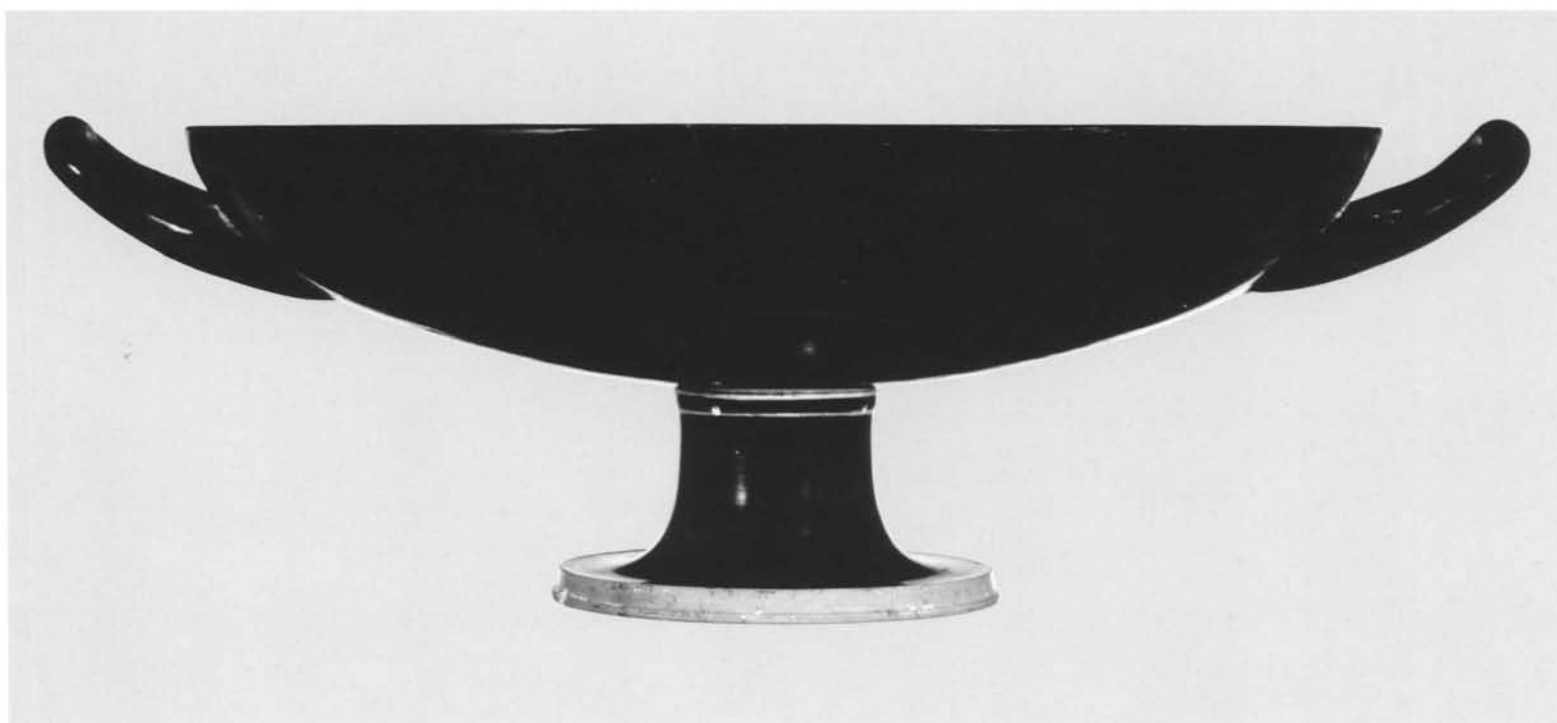
1 Tondo 1:1



2 Side A
86.AE.278 (no. 13)

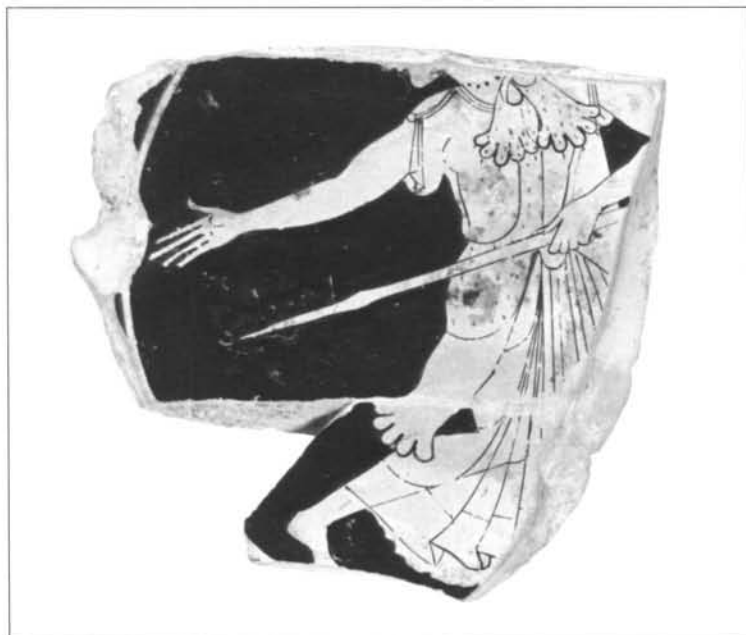


1



2

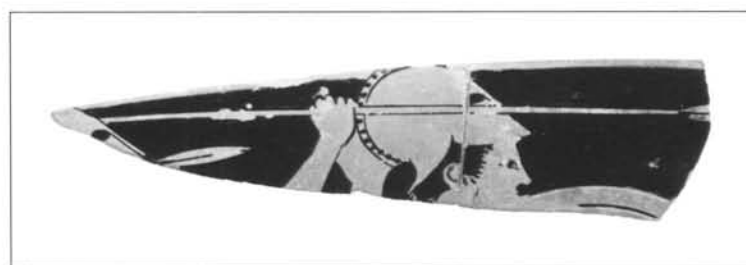
86.AE.277 (no. 14)



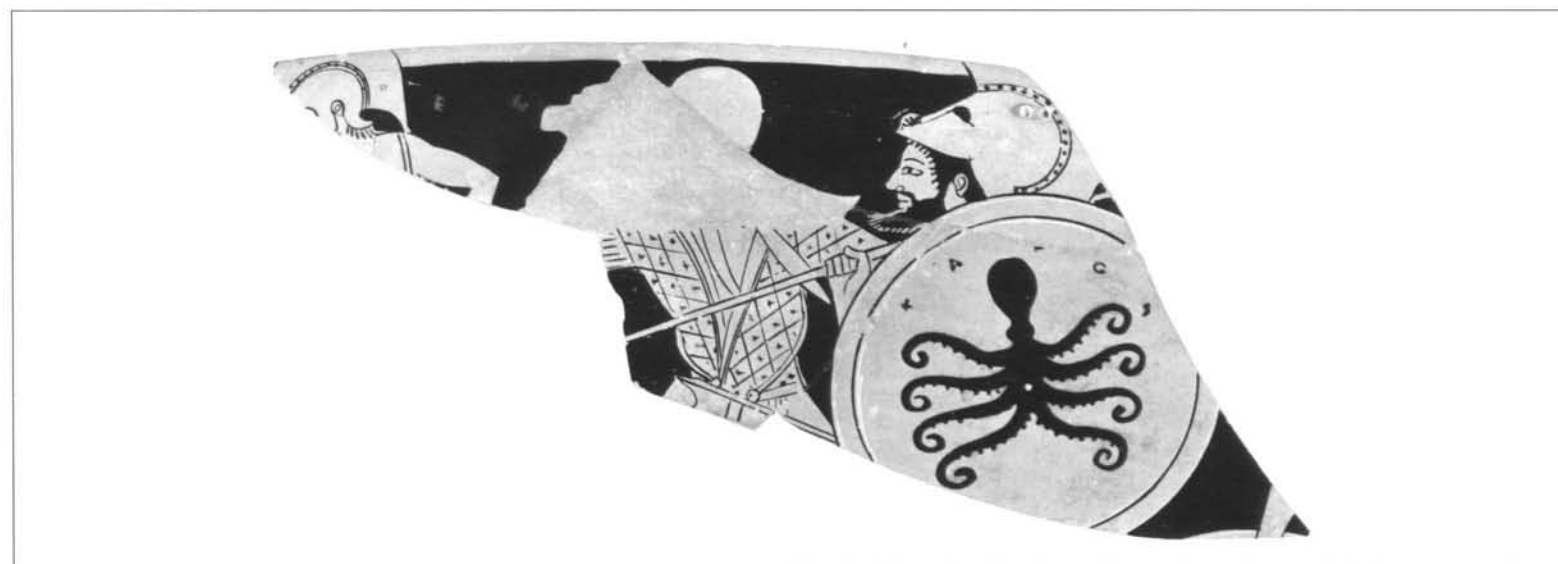
1 Tondo
86.AE.304 (no. 15) 1:1



3 Tondo
86.AE.341 (no. 16) 1:1



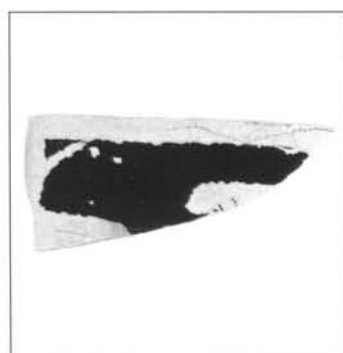
2 Outside
86.AE.306.1 (no. 18) 1:1



4 Outside
86.AE.306.2 (no. 18) 1:1



5 Outside
86.AE.306.4 (no. 18) 1:1



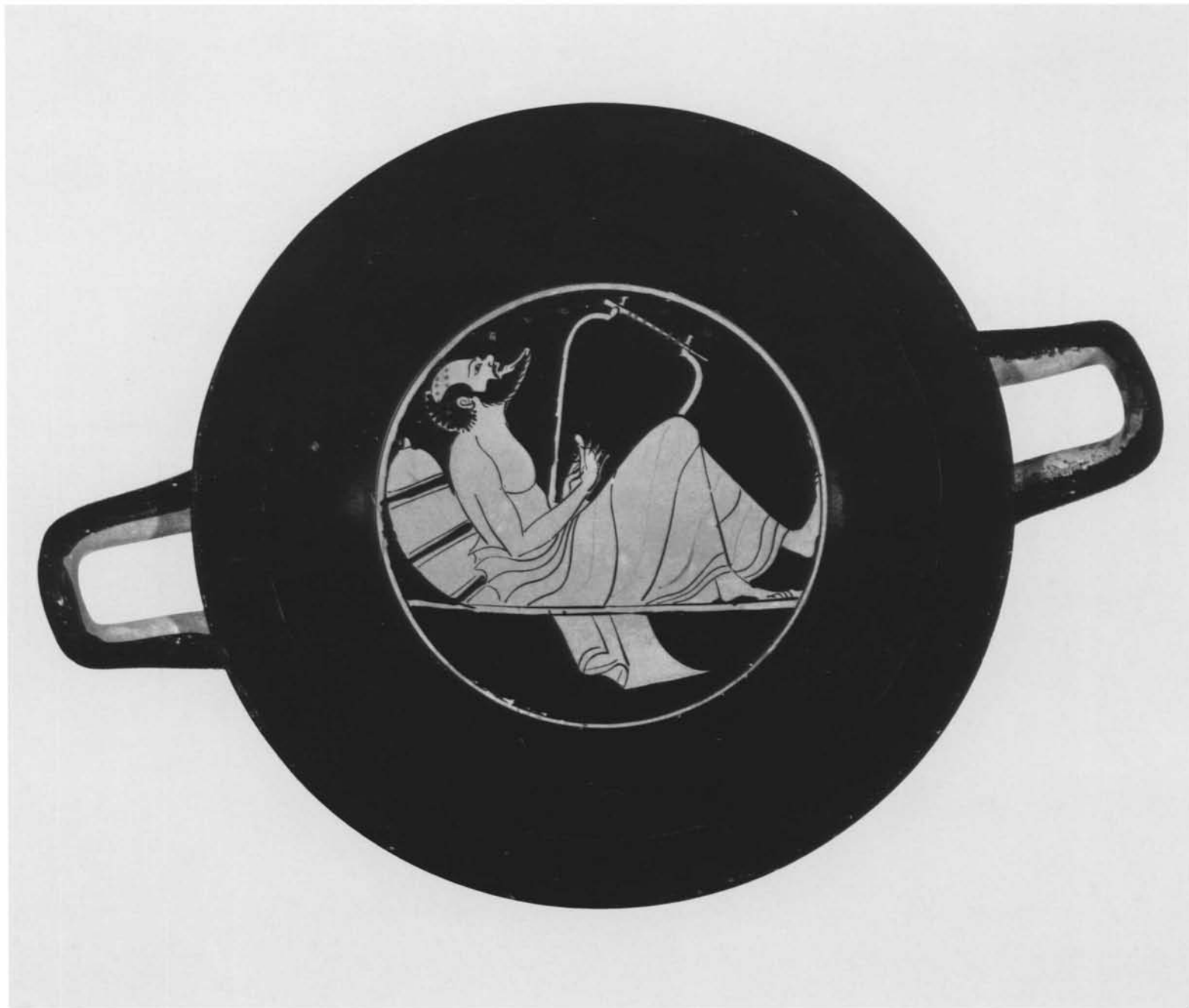
6 Outside
86.AE.306.3 (no. 18) 1:1



7 Outside
86.AE.350.2 (no. 19) 1:1



8 Outside
86.AE.350.1 (no. 19) 1:1



1



2

86.AE.279 (no. 17)



1

Outside

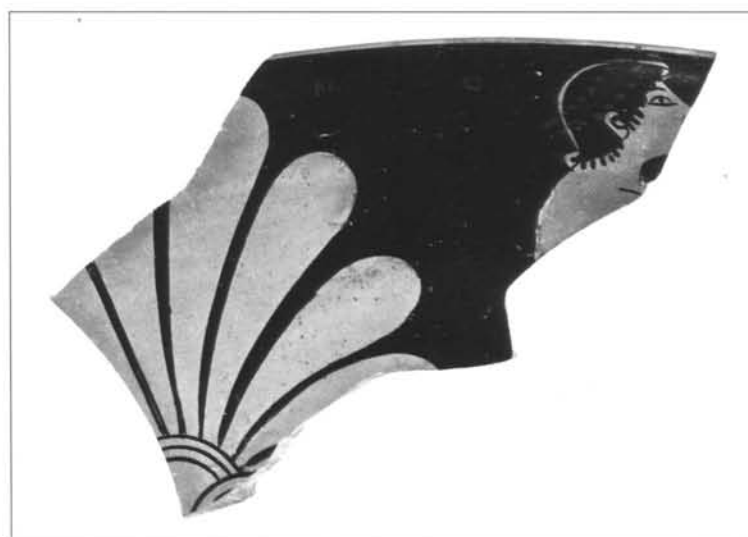
86.AE.305.1 (no. 20) 1:1



2

Tondo, detail

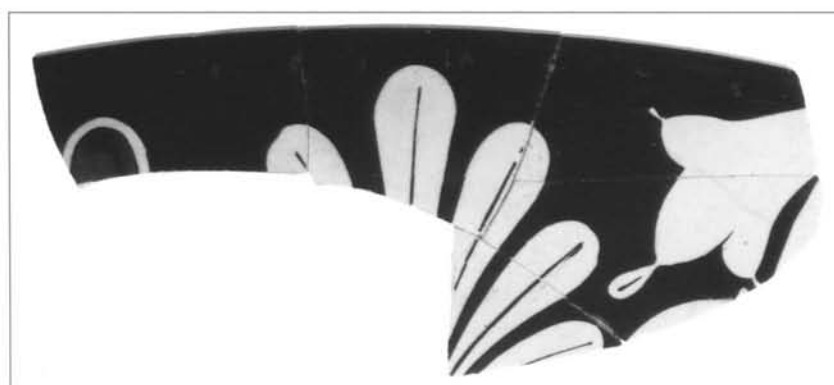
86.AE.305.1 (no. 20)



4

Outside

86.AE.365 (no. 21) 1:1



3

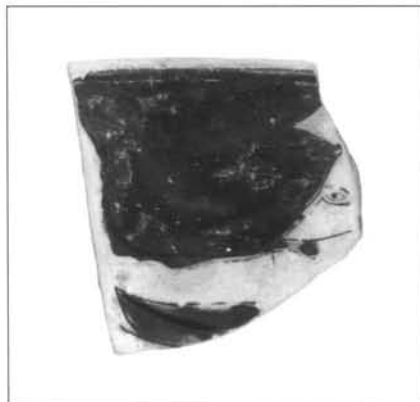
Outside

86.AE.305.2 (no. 20) 1:1



1

86.AE.323 (no. 22) 3:4



2

86.AE.382 (no. 23) 1:1



3

Tondo

86.AE.281 (no. 24) 1:2



4

Side B, detail



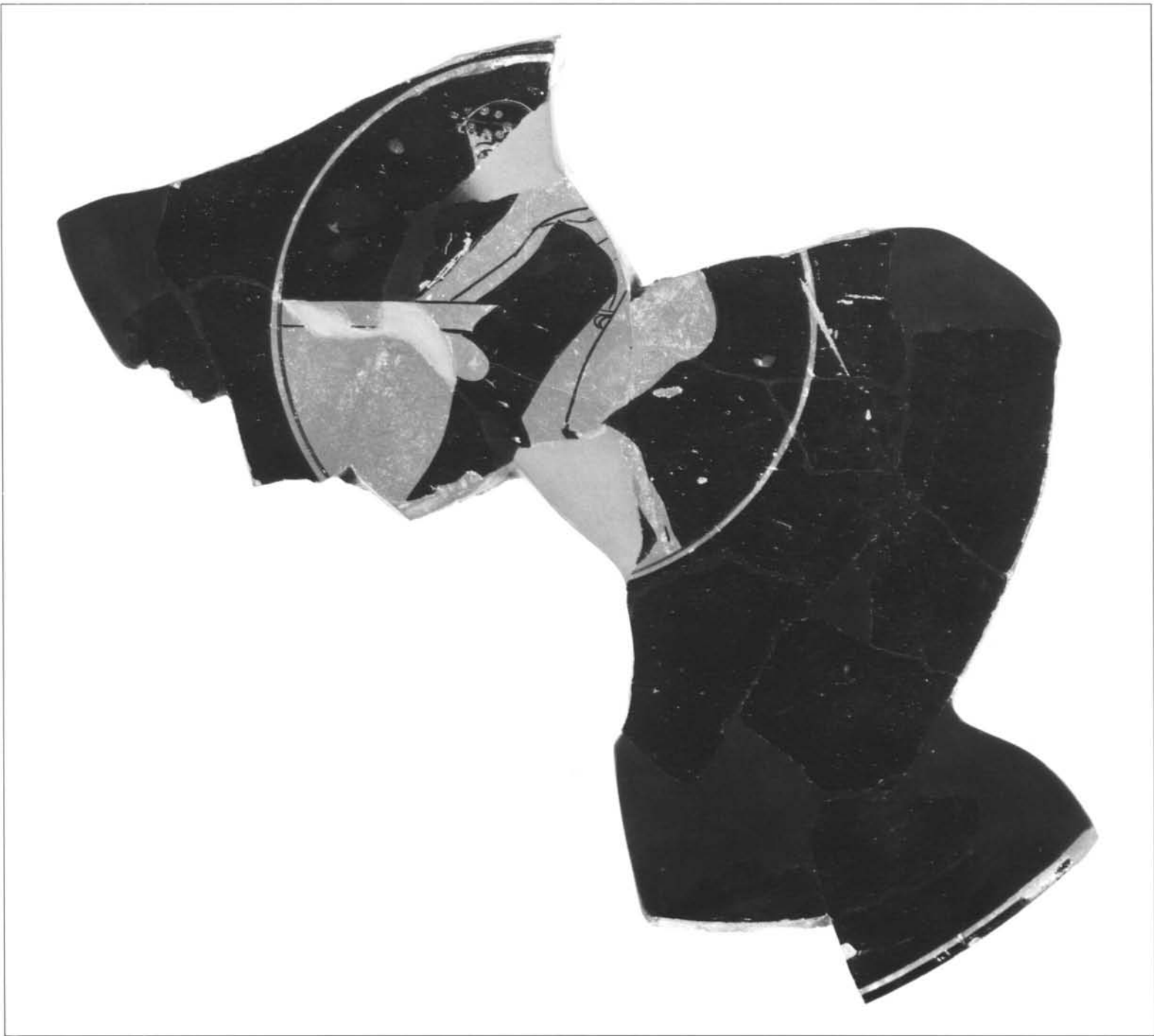
5

Side A



6

86.AE.281 (no. 24)



1

Inside
85.AE.472.1c (no. 25) 3:4



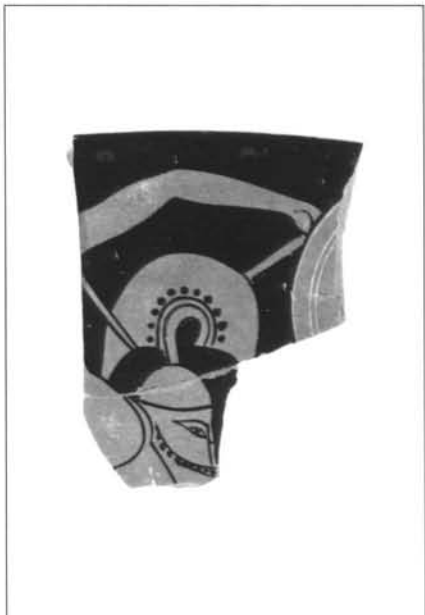
2

Outside
85.AE.472.2 (no. 25) 3:4



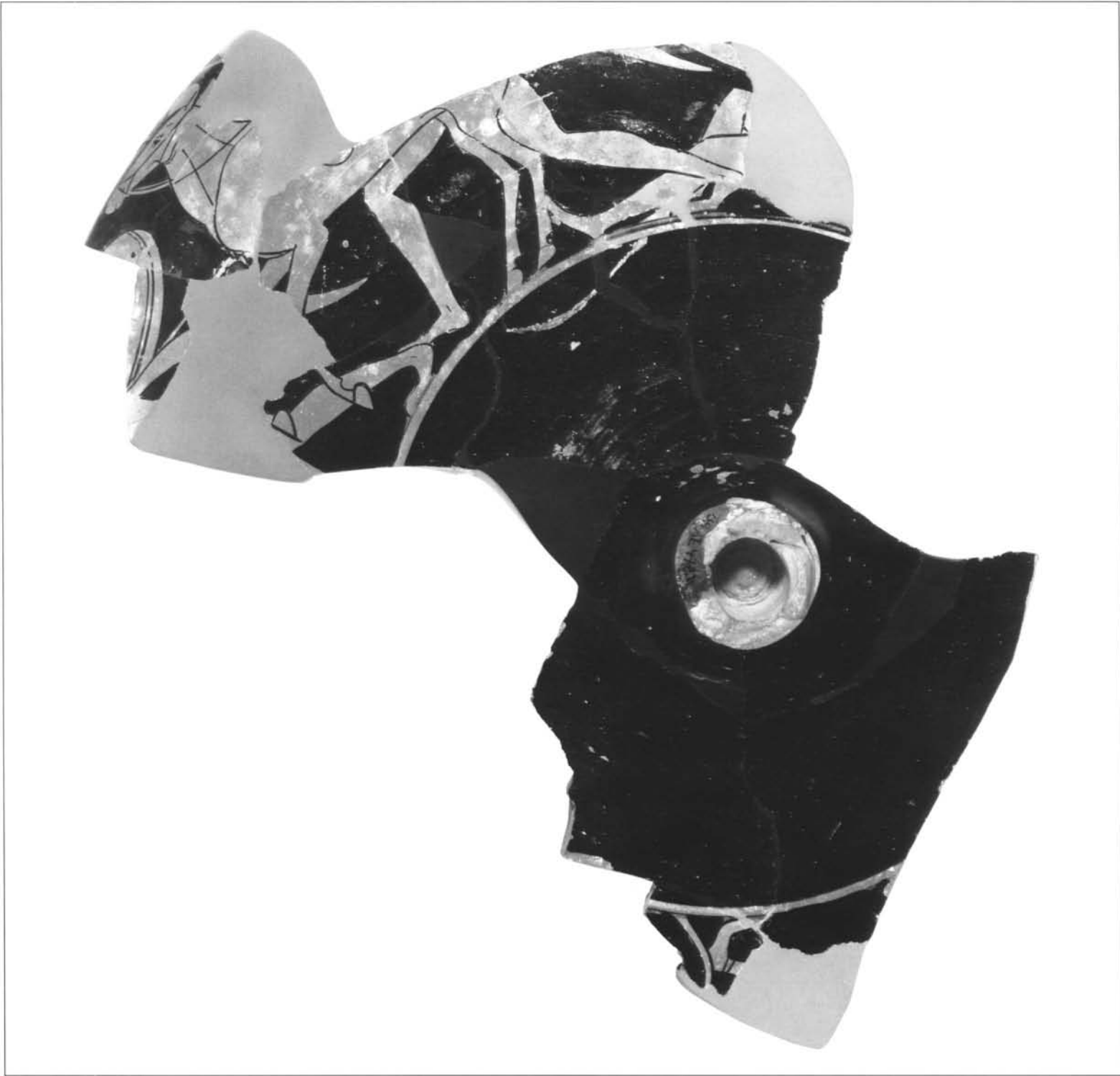
3

Outside
85.AE.472.3 (no. 25) 3:4



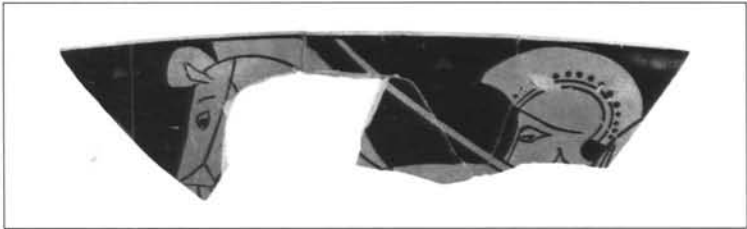
4

Outside
85.AE.472.6 (no. 25) 3:4



1

Outside
85.AE.472.1c (no. 25) 3:4



2

Outside
85.AE.472.7 (no. 25) 3:4



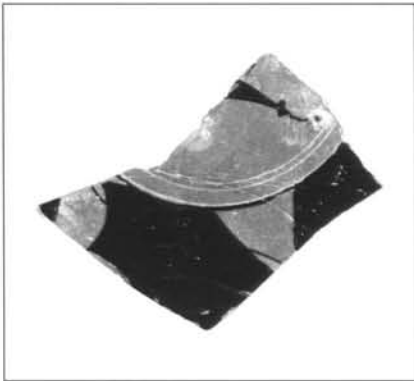
3

Outside
85.AE.472.5 (no. 25) 3:4



4

Outside
85.AE.472.8 (no. 25) 3:4

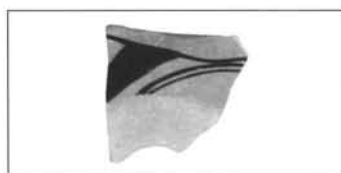


5

Outside
85.AE.472.1a-b (no. 25) 3:4



1
85.AE.472.9 (no. 25) 3:4



2
85.AE.472.10 (no. 25) 3:4



3
85.AE.472.11 (no. 25) 3:4



4
85.AE.472.12 (no. 25) 3:4



5
85.AE.472.13 (no. 25) 3:4



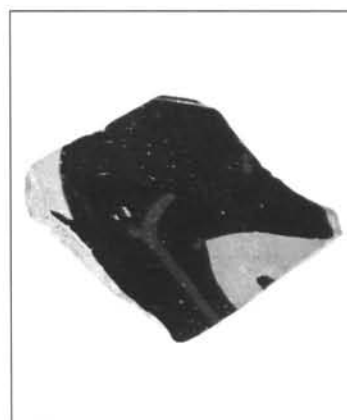
6
86.AE.366 (no. 26) 1:1



7
86.AE.351.2 (no. 26) 1:1



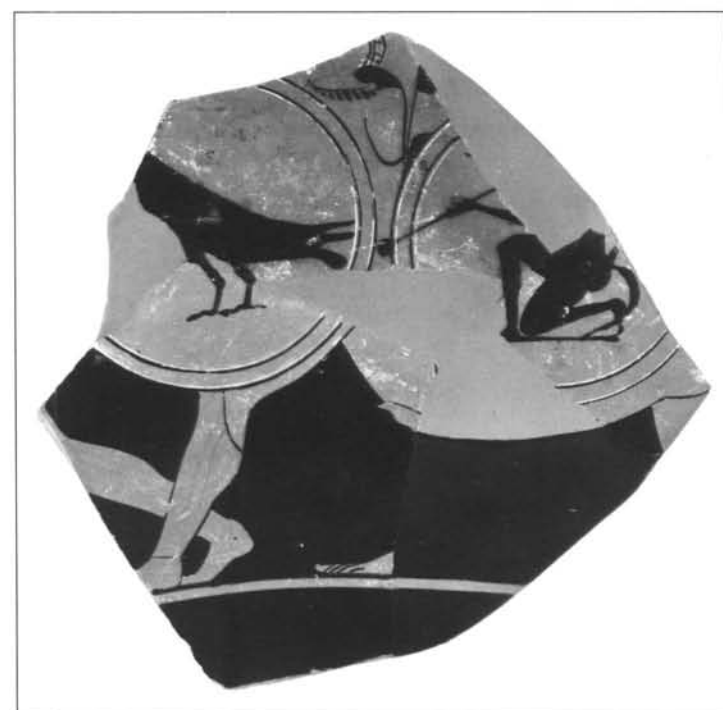
8
86.AE.351.1 (no. 26) 1:1



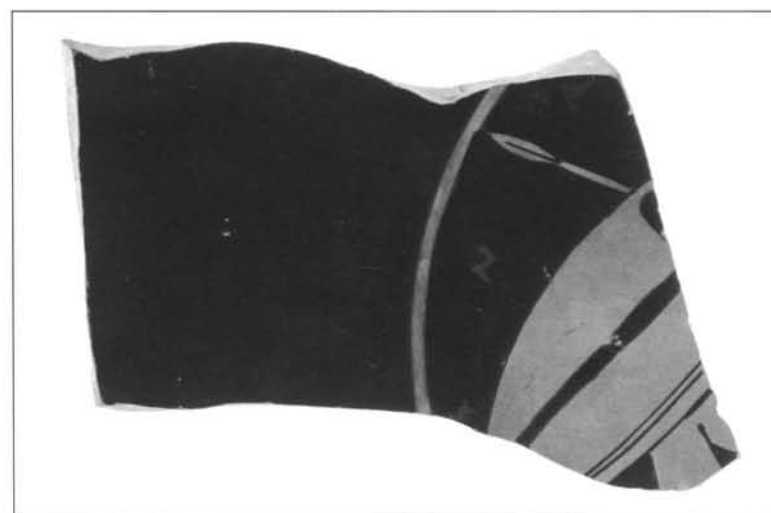
9
86.AE.375 (no. 26) 1:1



10
86.AE.355.2 (no. 27) 1:1



11
86.AE.355.1 + .3 + .4 (no. 27) 1:1

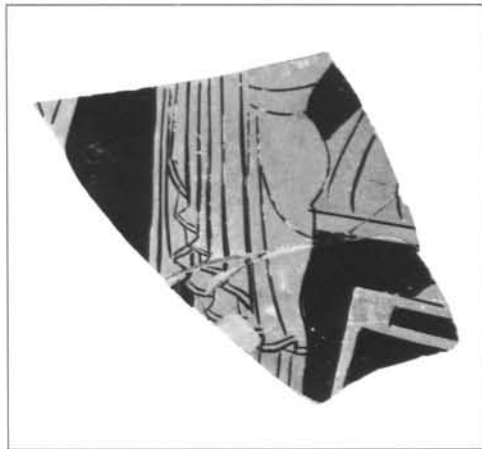


12
Tondo
86.AE.370 (no. 28) 1:1



1

86.AE.330 (no. 29) 1:1



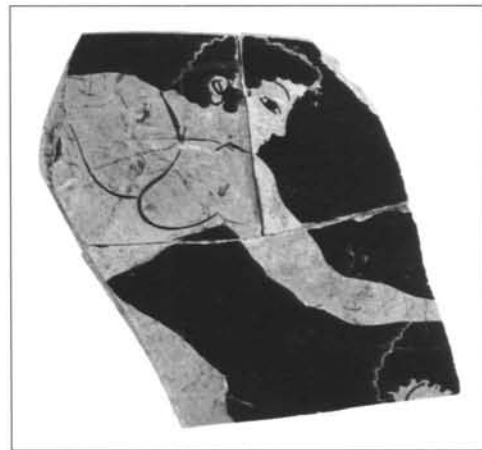
2

86.AE.331 (no. 29) 1:1



3

86.AE.343 (no. 29) 1:1



4

86.AE.332 (no. 30) 1:1



5

Tondo

86.AE.280 (no. 31) 1:1



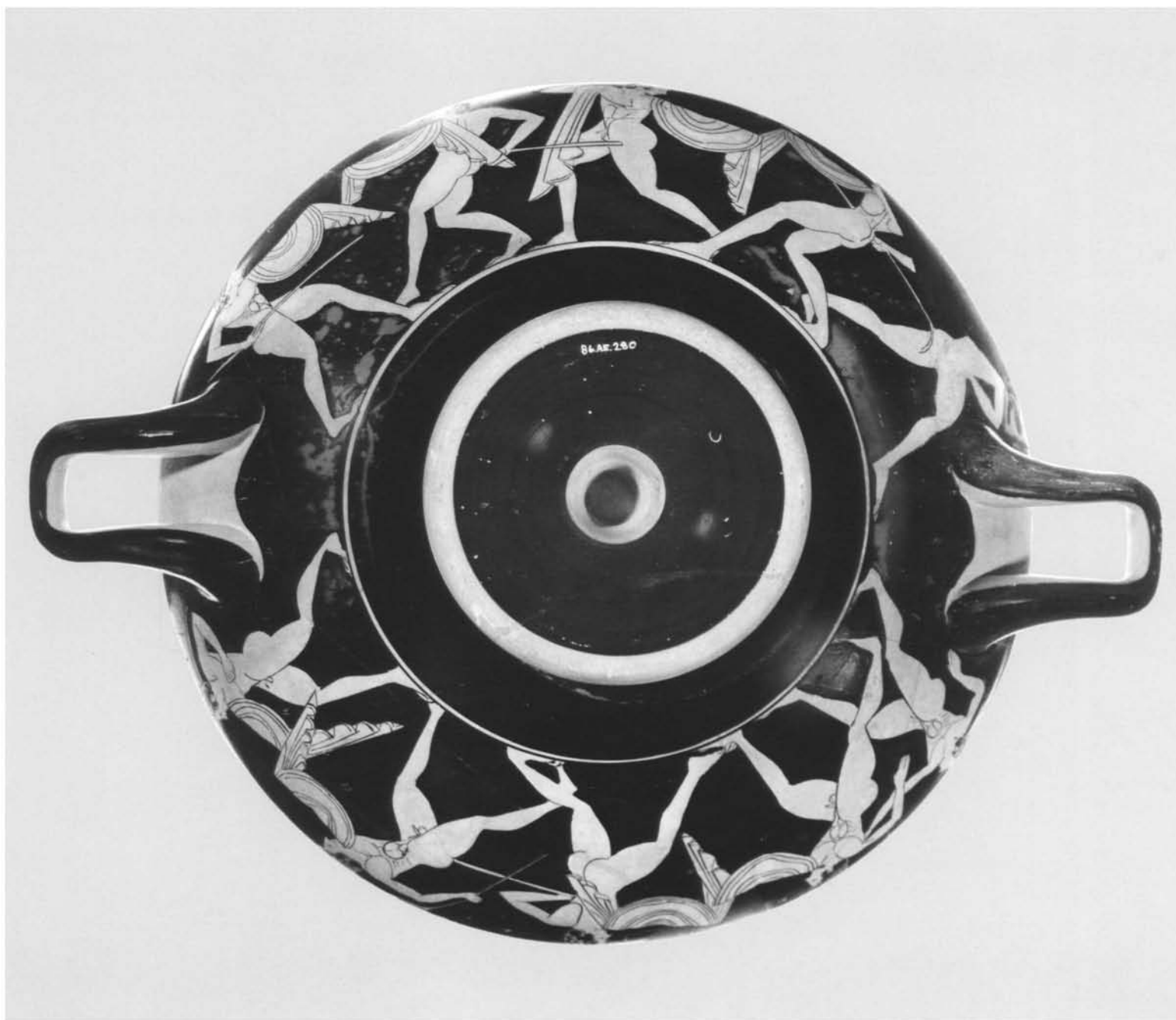
2

Side A

86.AE.280 (no. 31)

U.S.A. 1682

III I



1

Side B at top



2

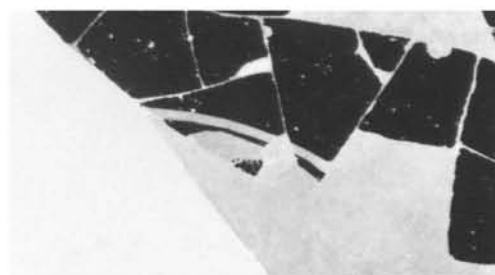
Side B

86. AE. 280 (no. 31)



1

86.AE.309 (no. 32) 1:1



2

Tondo, detail

86.AE.308 (no. 33)



3

Outside

86.AE.308 (no. 33)



4

86.AE.356.2 (no. 34) 1:1



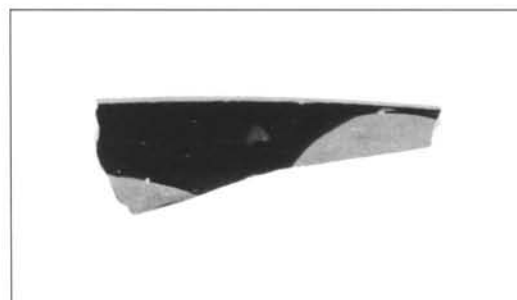
5

86.AE.356.3 (no. 34) 1:1



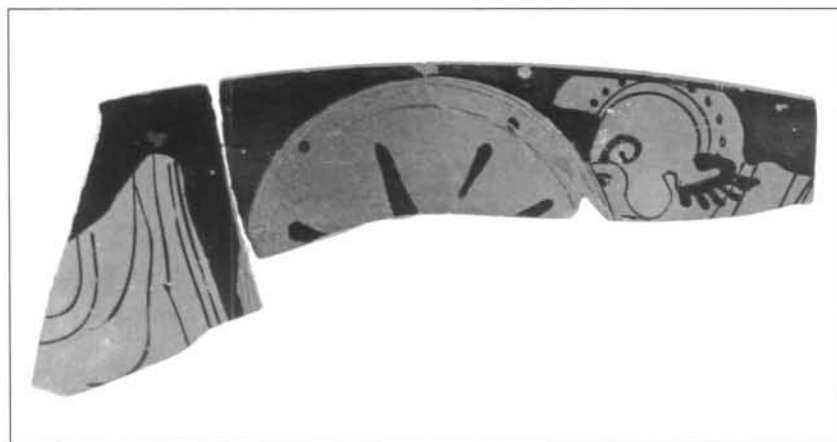
6

86.AE.356.5 (no. 34) 1:1



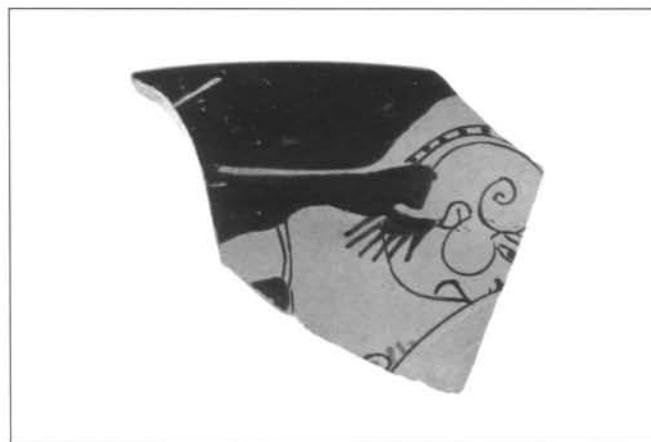
7

86.AE.356.6 (no. 34) 1:1



8

86.AE.356.7 + .9 (no. 34) 1:1



9

86.AE.356.8 (no. 34) 1:1



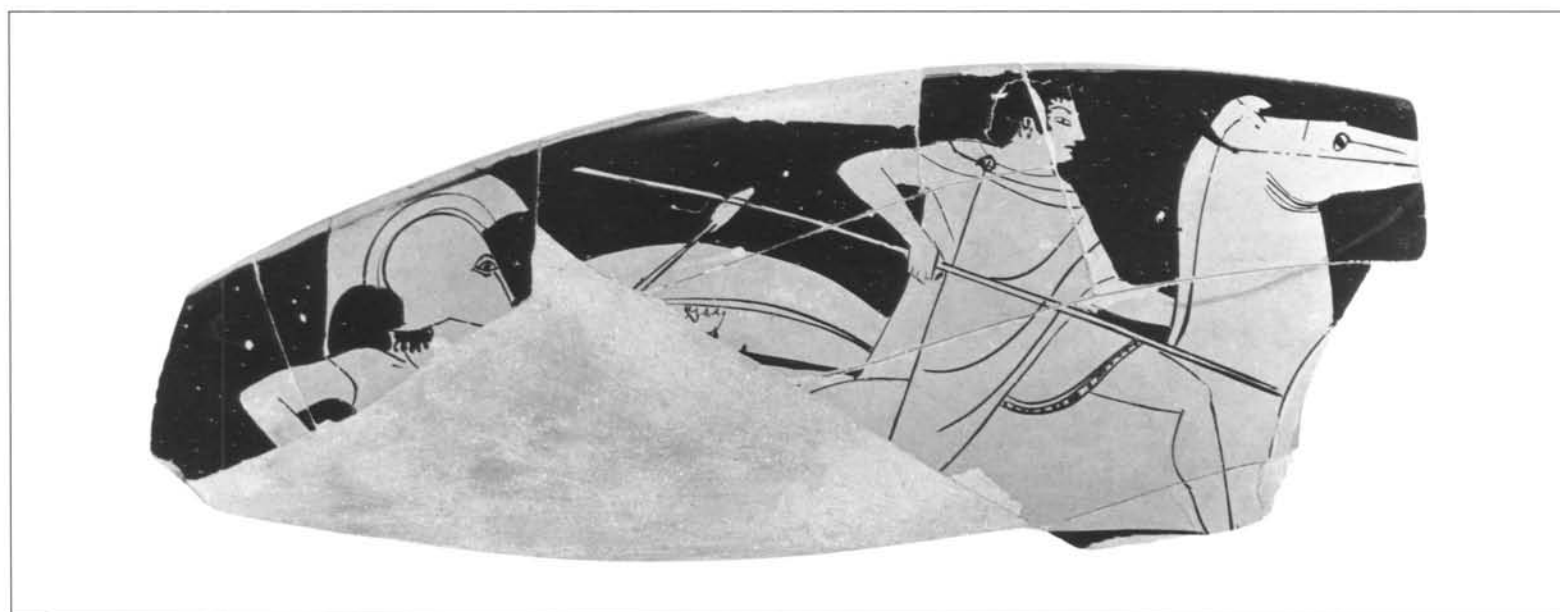
1

86.AE.358 (no. 35) 1:1



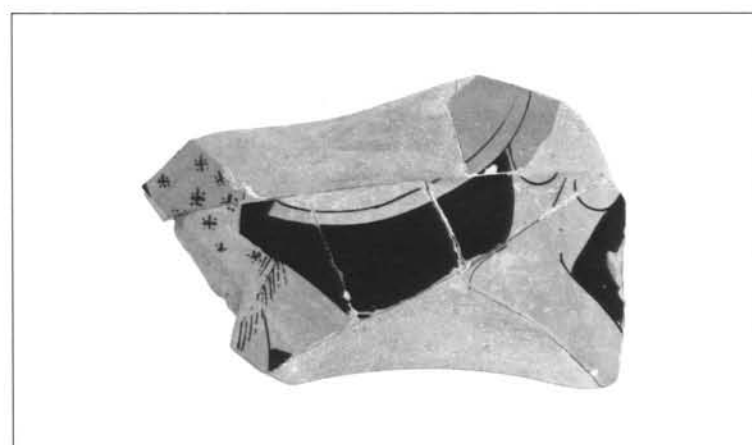
2

85.AE.505.19 (no. 36) 1:1



3

85.AE.505.21 (no. 36) 1:1



4

85.AE.505.18 (no. 36) 3:4



5

86.AE.310 (no. 37) 3:4



6

Tondo
86.AE.283 (no. 38) 3:4



1



2

Side A

86.AE.283 (no. 38)



1

Side A



2

Side B

86.AE.283 (no. 38)



1

Tondo
86.AE.354.1 (no. 39) 1:1



2

Outside
86.AE.354.1 (no. 39) 1:1



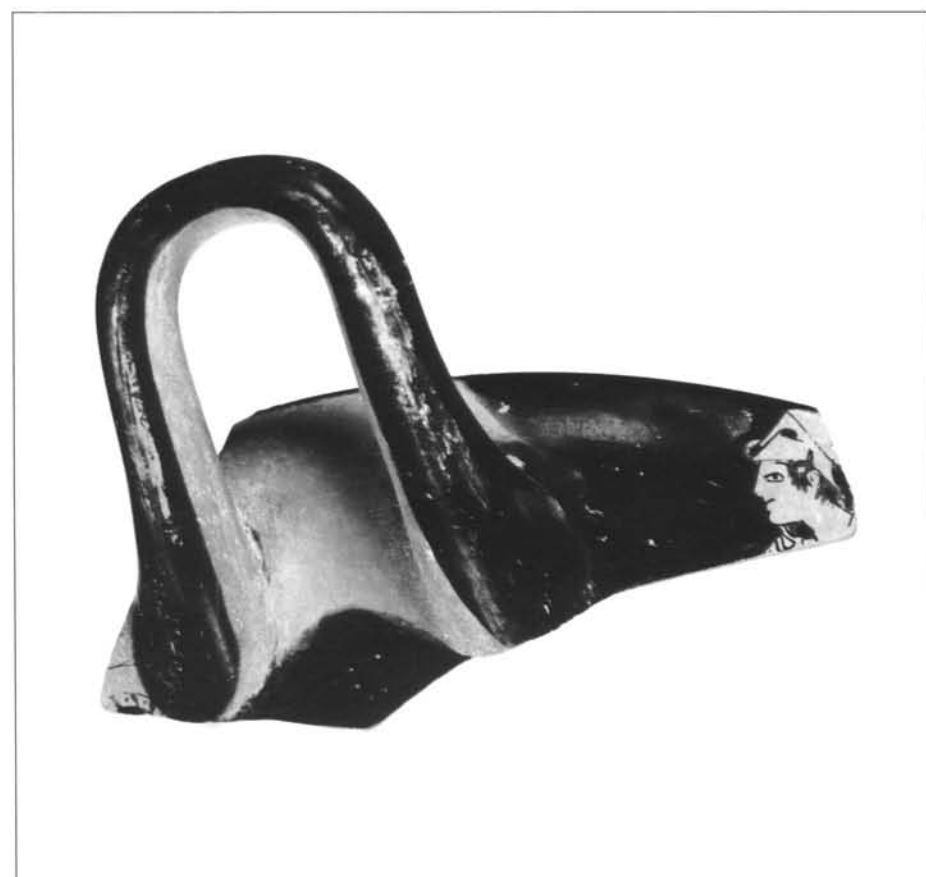
3

Tondo
86.AE.354.2 (no. 40) 1:1



4

Outside
86.AE.354.2 (no. 40) 1:1



5

86.AE.339 (no. 41) 1:1



6

Side A, detail
86.AE.282 (no. 42)



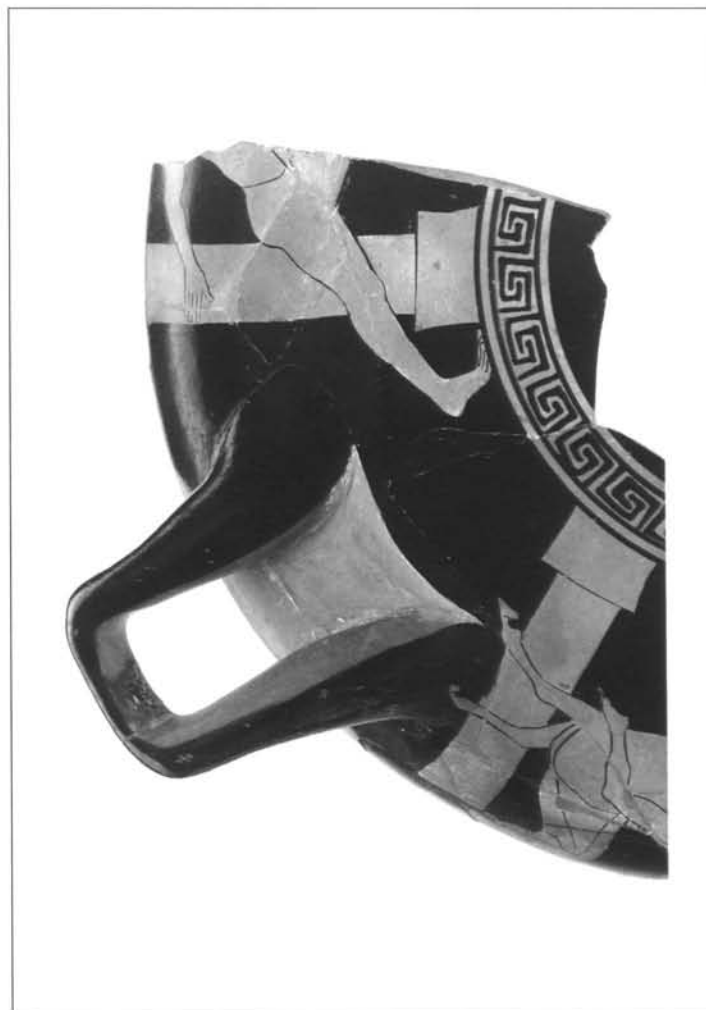
7

Side A, detail
86.AE.282 (no. 42)



Side A

2



Side B

3

86. A.E. 282 (no. 42) 2:3



Inside

1



1



2

Side A

86.AE.285 (no. 43)



1

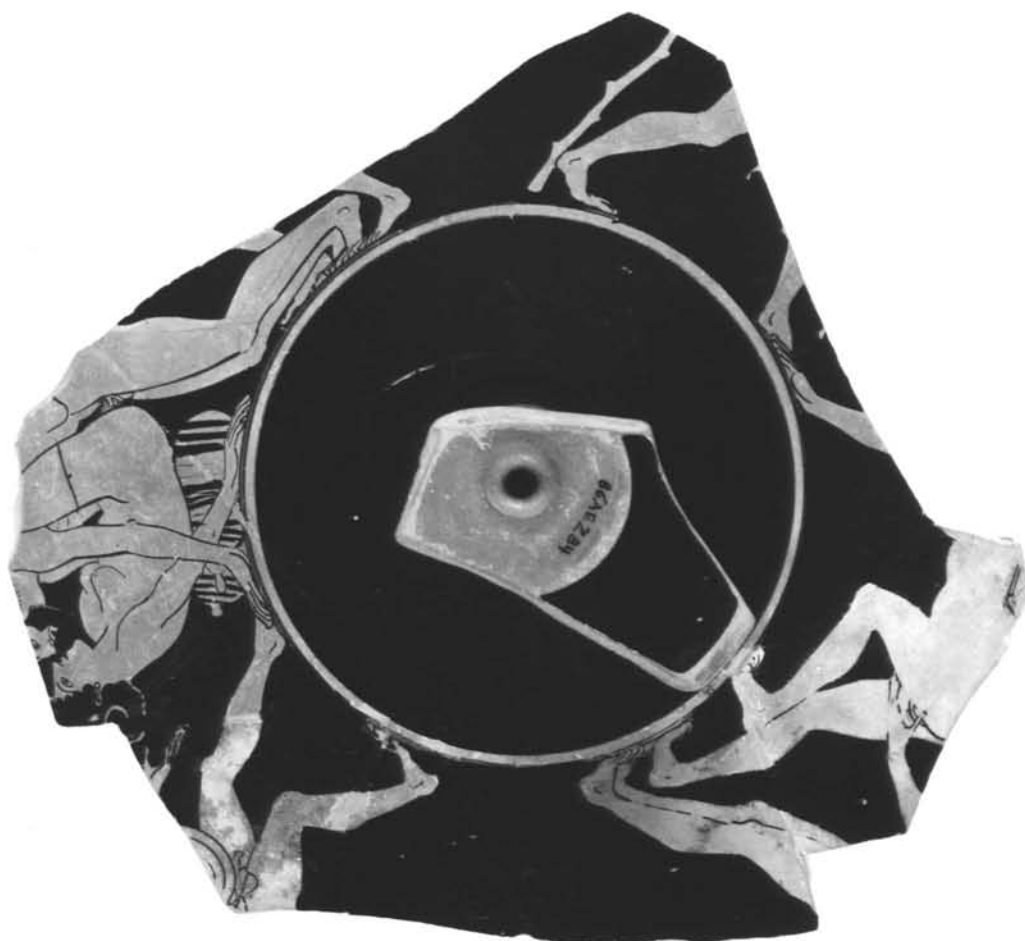
Side A



2

Side B

86. AE. 285 (no. 43)



Outside

2

86.A.E.284 (no. 44) 3:4



Tondo

1



1 Tondo, detail
86.AE.285 (no. 43)



2 Tondo, detail
86.AE.285 (no. 43)



3 Tondo, detail
86.AE.284 (no. 44)



4

85.AE.465 (no. 45) 1:1



Outside

2
86. A.E. 311 (no. 46) 3:4



Outside

4
86. A.E. 312 (no. 47) 3:4



Tondo

1



Tondo

3



1



2

Side A

86.AE.286 (no. 49)



1

Tondo



2

Side A

86.AE.286 (no. 49)



1 Side A, Companion of Ajax



2 Side A, Agamemnon



3 Side B, Voter for Ajax



4 Side B, Ajax

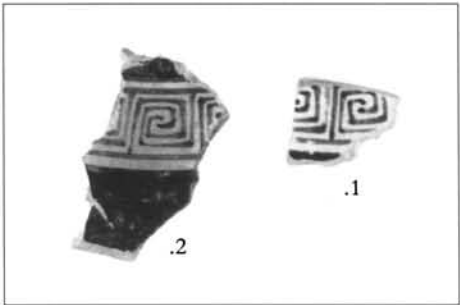


5 Side B
86.AE.286 (no. 49)



1

86.AE.344 (no. 48) 1:1



2

86.AE.317.1, .2 (no. 50) 1:1



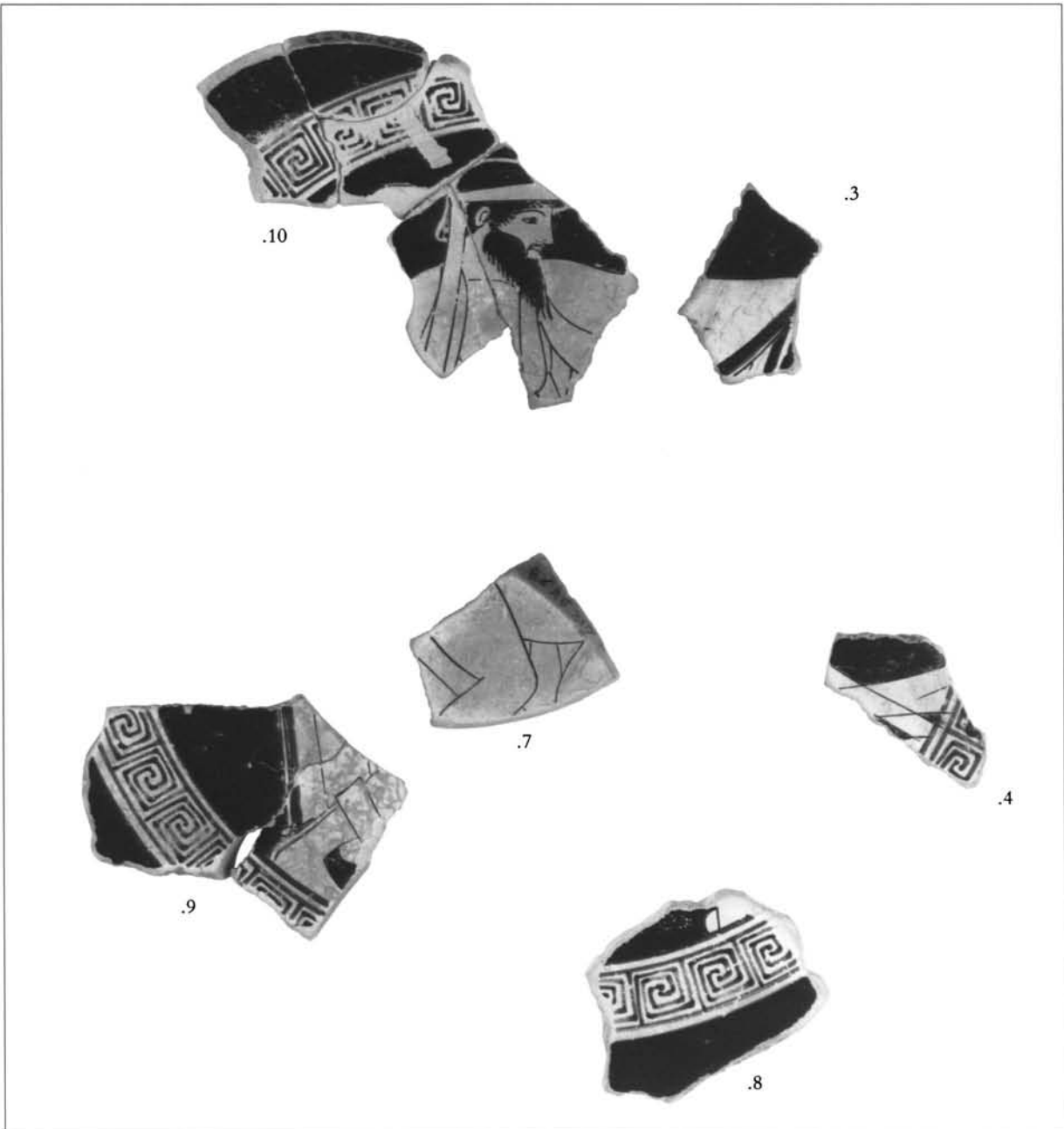
3

86.AE.317.5 (no. 50) 1:1



4

86.AE.368 (no. 54) 1:1



5

86.AE.317.3, .4, .7-10 (no. 50) 1:1



1



2

86.AE.287 (no. 51)



1



2

86.AE.288 (no. 52)



1



2

86.AE.289 (no. 53)



1



2

Side A

86.AE.293 (no. 55)



1

Side A



2

Side B

86. AE.293 (no. 55)



1

Tondo

86.AE.345.1 + .3 (no. 56) 3:4



2

Outside

86.AE.345.1 + .3 (no. 56) 3:4



3

Outside

86.AE.345.2 + .5 + .6 (no. 56) 3:4



1



2

86. AE.294 (no. 57)



1

Tondo

85.AE.467 (no. 58) 3:4



2

Tondo

85.AE.464 (no. 60) 1:1



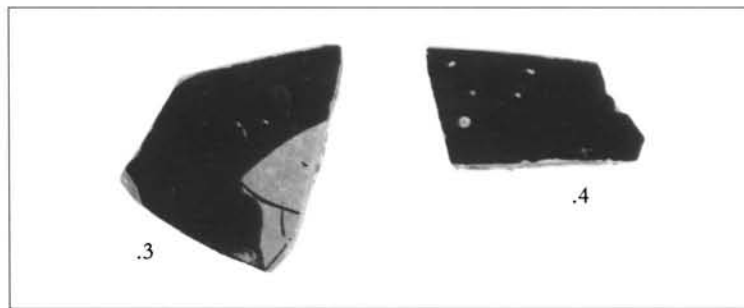
3

Outside

85.AE.467 (no. 58)



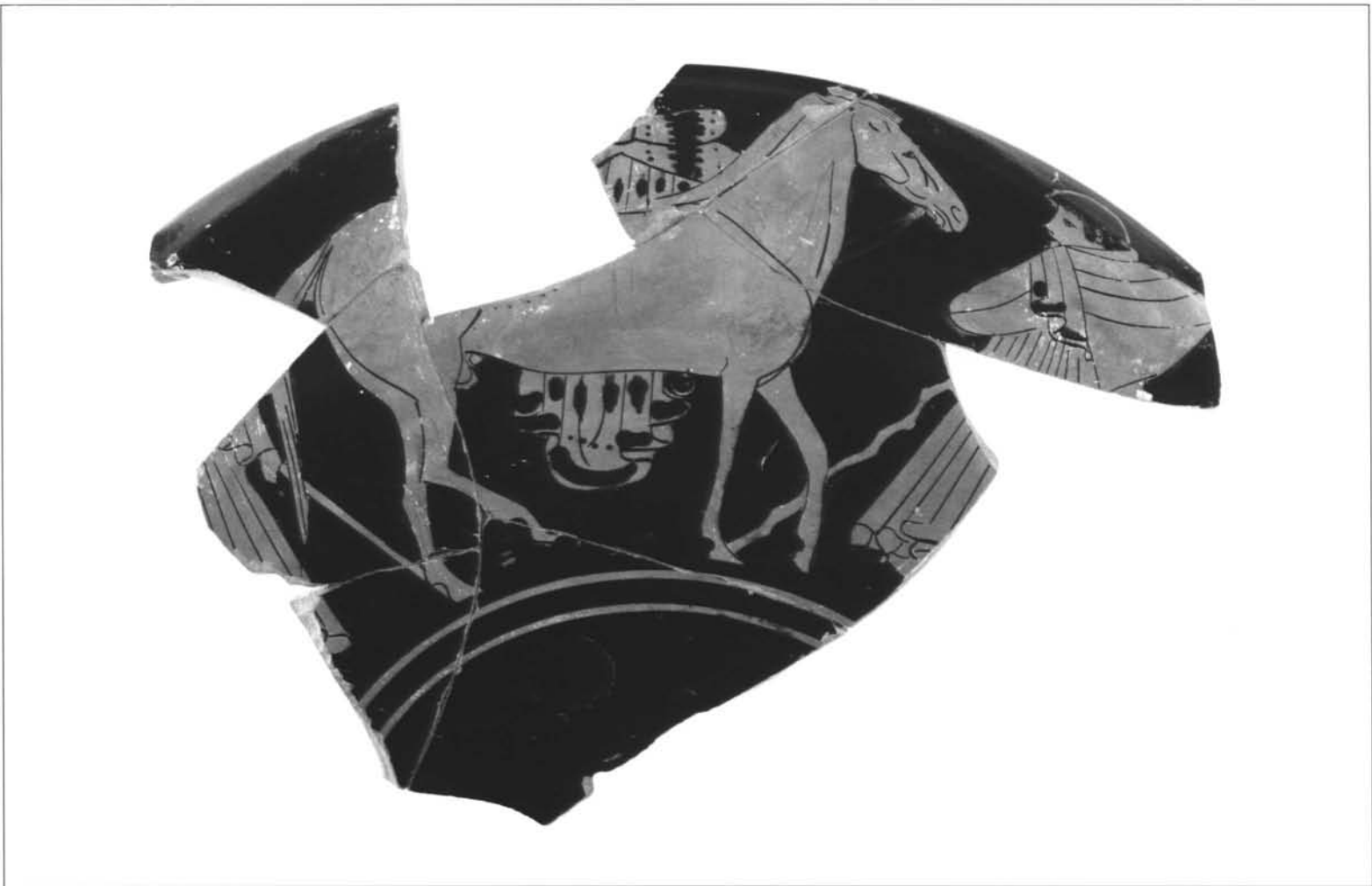
1
Outside, detail
86.AE.464 (no. 60)



2
85.AE.468.3, .4 (no. 59) 1:1



3
Inside
85.AE.468.1, .2 (no. 59)



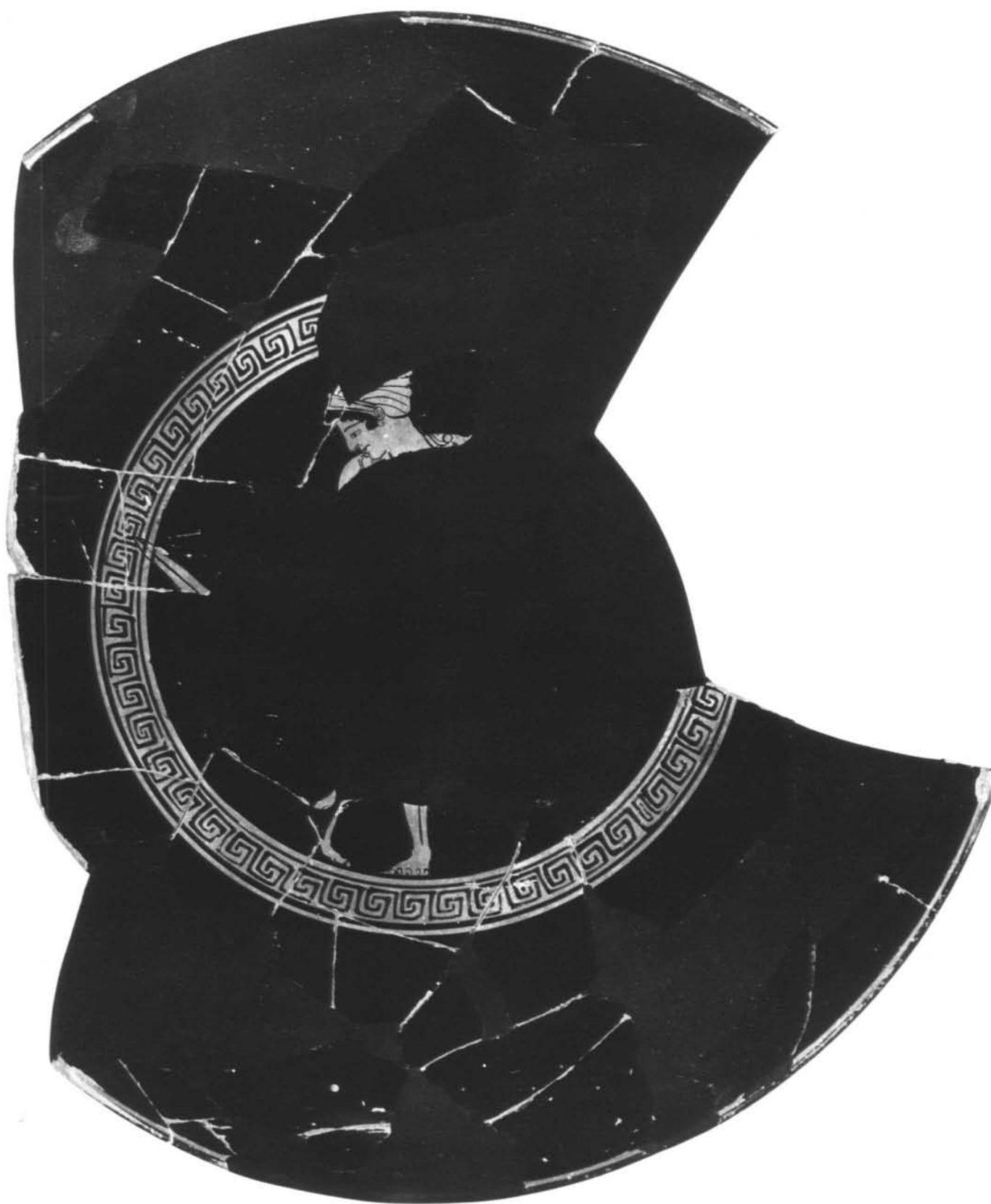
1

Outside
85.AE.468.1 (no. 59) 1:1



2

Outside
85.AE.468.2 (no. 59) 1:1



Inside

86.AE.315 (no. 61)



Outside, Side A at top
86.AE.315 (no. 61)



1



2

86.AE.291 (no. 62)



1



2

86.AE.292 (no. 63)



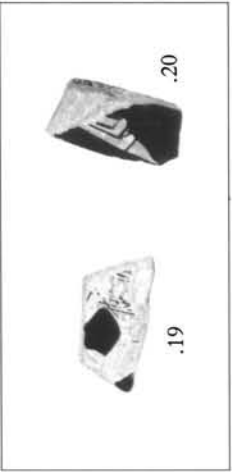
1

Tondo
85.AE.466 (no. 64) 1:1



6

85.AE.466.17 (no. 64) 1:1



7

85.AE.466.19, .20 (no. 64) 1:1



2

85.AE.466.10 (no. 64) 1:1



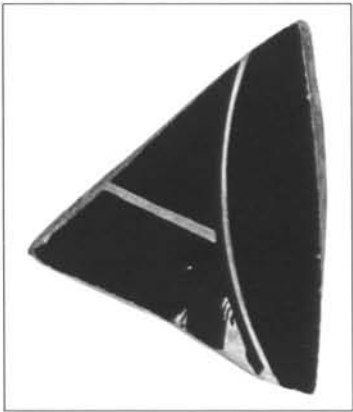
4

85.AE.466.14 (no. 64) 1:1



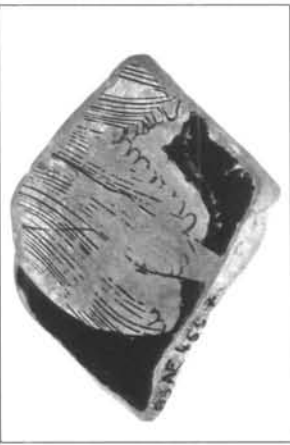
8

Tondo
85.AE.478.9 (no. 65) 1:1



9

Outside
85.AE.478.9 (no. 65) 1:1



3

85.AE.466.7 (no. 64) 1:1



5

90.AE.39.20 (no. 64) 1:1



10

Tondo
85.AE.506 (no. 65) 1:1



2

Outside

85.AE.506 (no. 65) 1:1



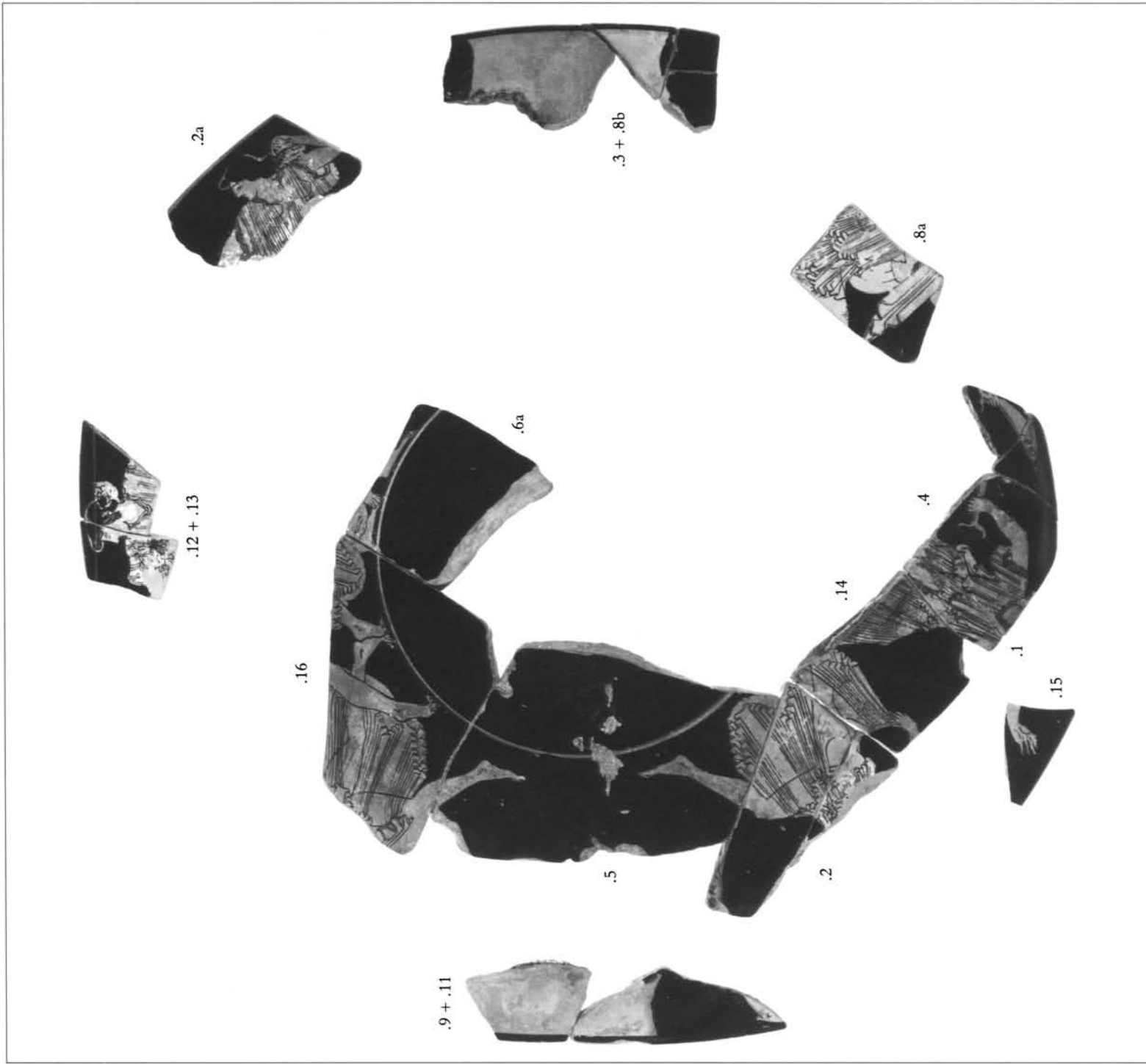
3

85.AE.478.7 (no. 66) 1:1



4

86.AE.337 (no. 67) 1:1



1

Outside, Side A at top

85.AE.466 (no. 64) 3:4



1



2

Side A

86.AE.290 (no. 68)



1

Side A



2

Side B

86. A.E. 290 (no. 68)



1

85.AE.469 (no. 69) 1:1



2

86.AE.324 (no. 70) 1:1



3

86.AE.326 (no. 71) 1:1



1



2

Side A

86.AE.296 (no. 72)



1

Side A



2

Side B

86.AE.296 (no. 72)



1



2

Side A

86.AE.295 (no. 73)



1

Side A



2

Side B

86.AE.295 (no. 73)



1



2

Side A

86.AE.320 (no. 75)



1

Side A



2

Side B

86.AE.320 (no. 75)



1

86.AE.319 (no. 74) 3:4



2

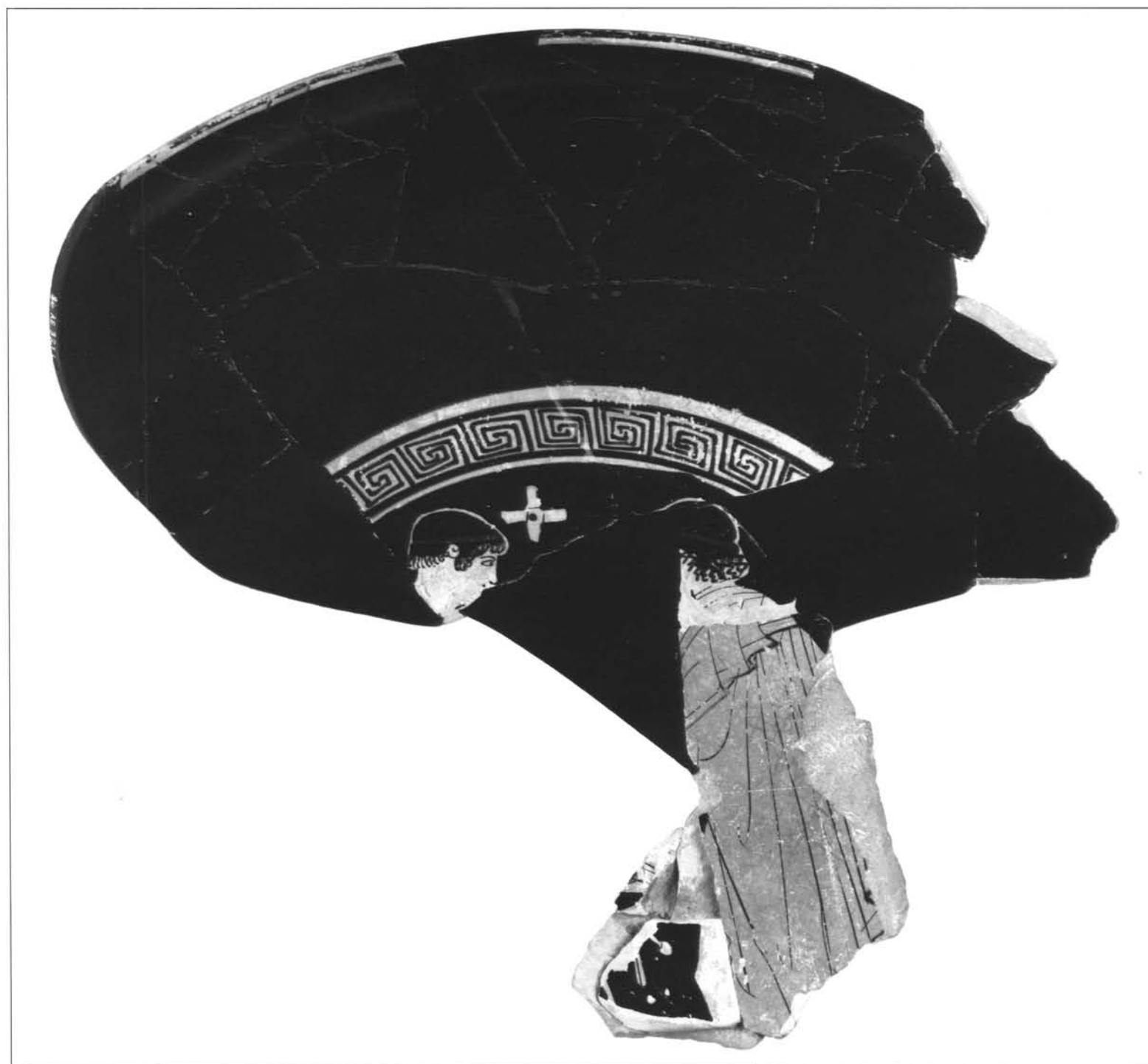
86.AE.334 (no. 76) 1:1



3

Tondo, detail

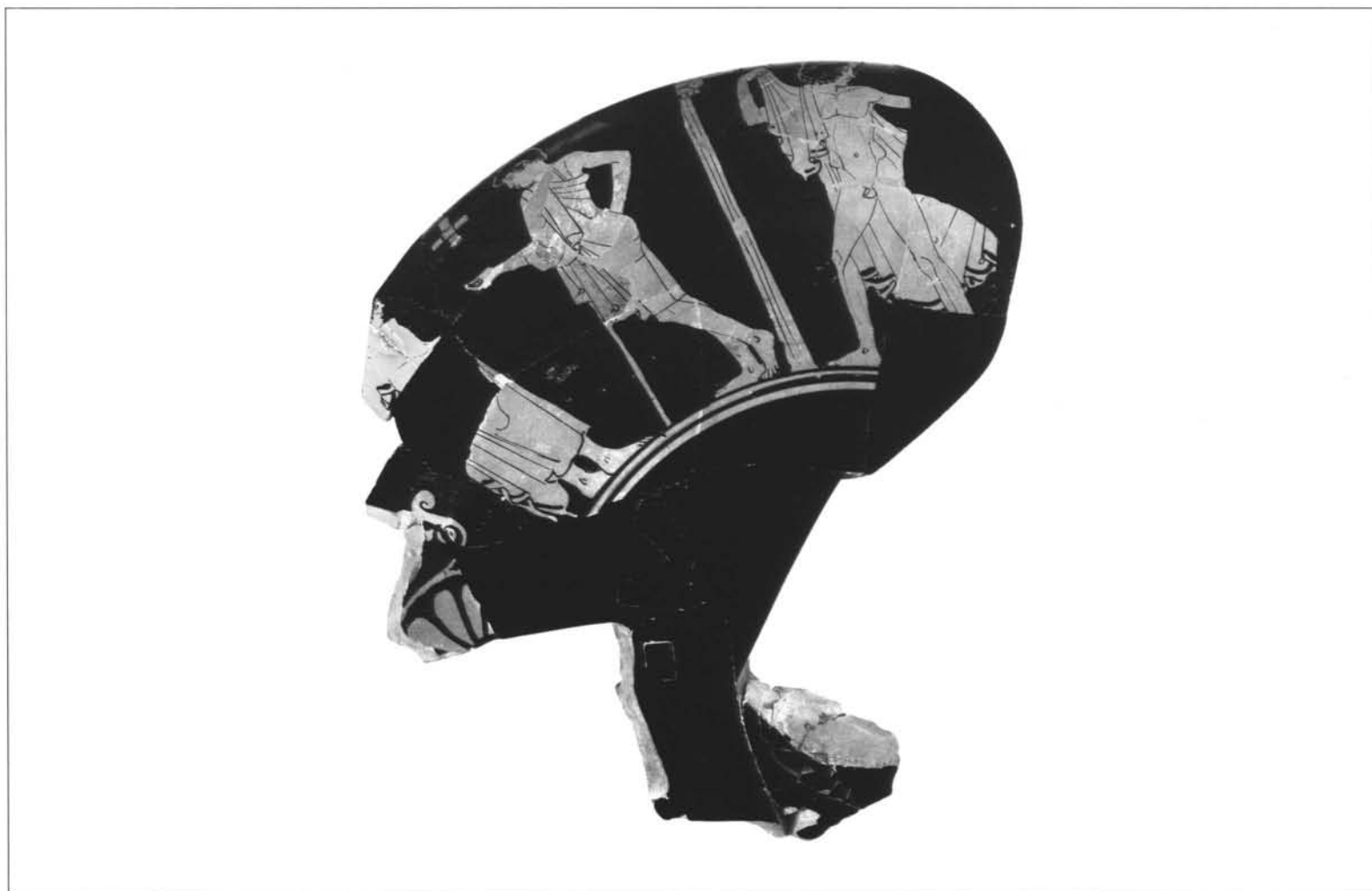
86.AE.321.2 (no. 77)



4

Inside

86.AE.321.1 (no. 77) 3:4



1

Outside

86.AE.321.1 (no. 77) 1:2



2

Outside

86.AE.321.2 (no. 77) 1:2



1

86.AE.321.3 (no. 77) 1:1



2

86.AE.321.5 (no. 77) 1:1



3

86.AE.335 (no. 78) 1:1



4

Inside

86.AE.325 (no. 79) 3:4



5

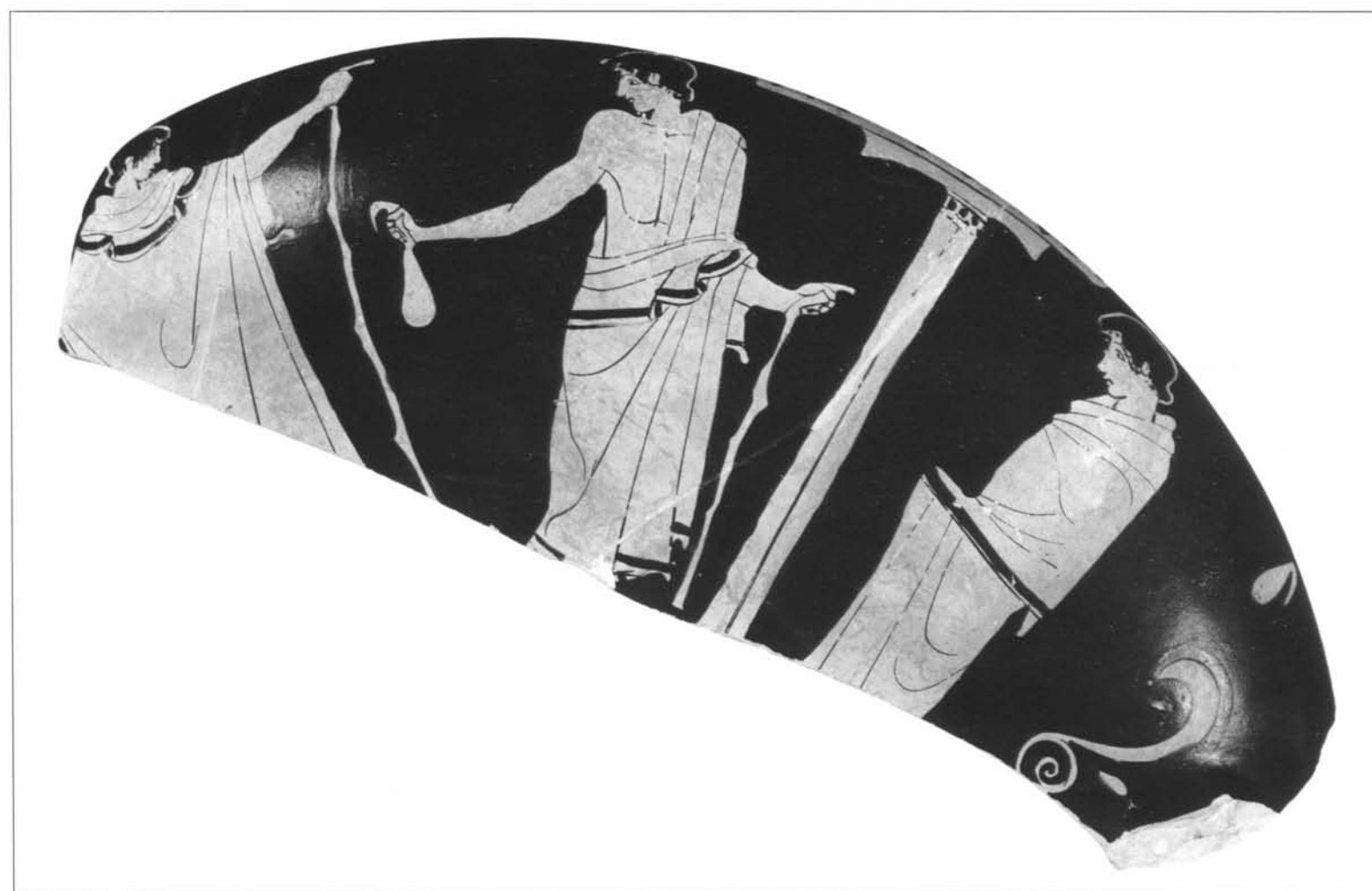
Outside

86.AE.325 (no. 79) 3:4



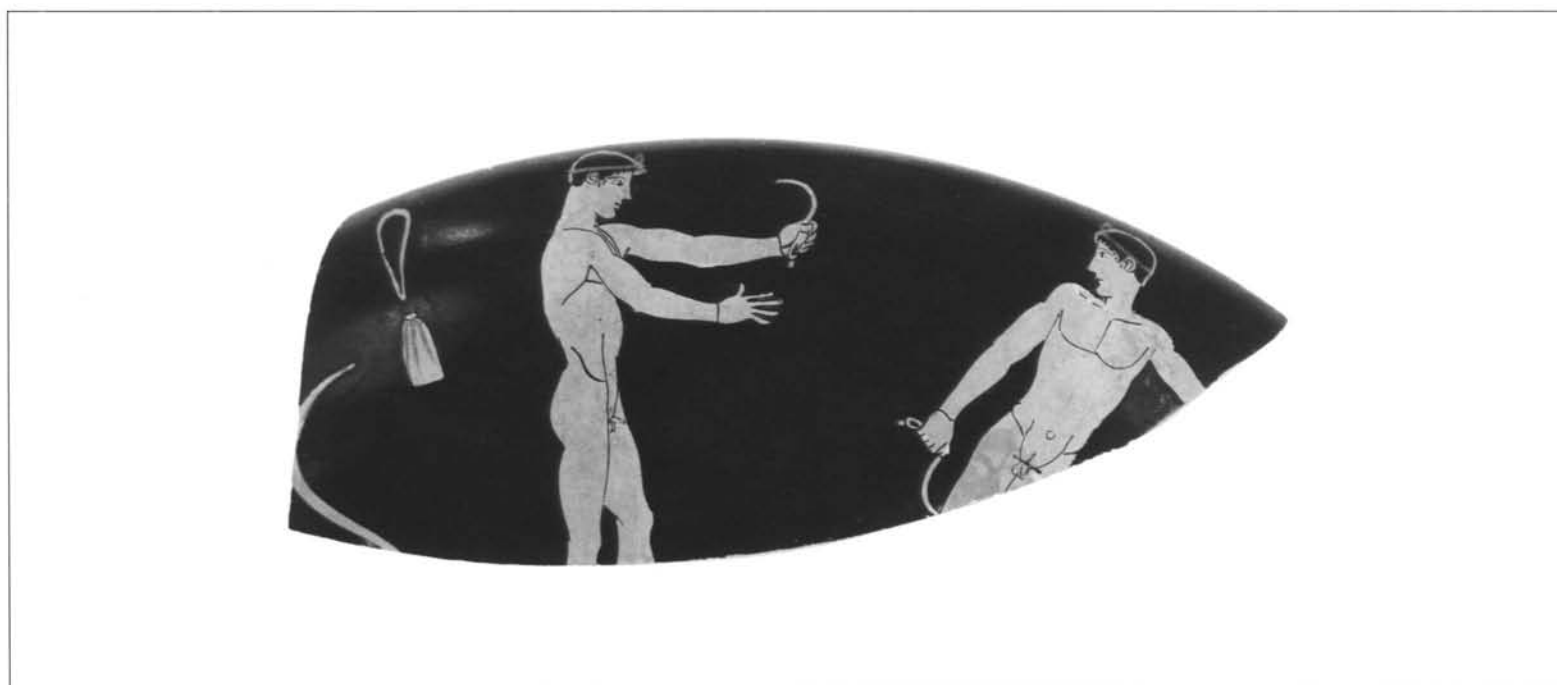
6

86.AE.322 (no. 80) 1:1



7

86.AE.329 (no. 81) 1:1



1

86.AE.328 (no. 82) 1:1



2

86.AE.327 (no. 83) 1:1



3

86.AE.357.1 (no. 84) 1:1



4

86.AE.357.2 (no. 84) 1:1



1



2

Side A

85.AE.474 (no. 85)



1

Side A



2

Side B

85.AE.474 (no. 85)



1



2

Side A

86.AE.297 (no. 86)



1

Side A



2

Side B

86.AE.297 (no. 86)



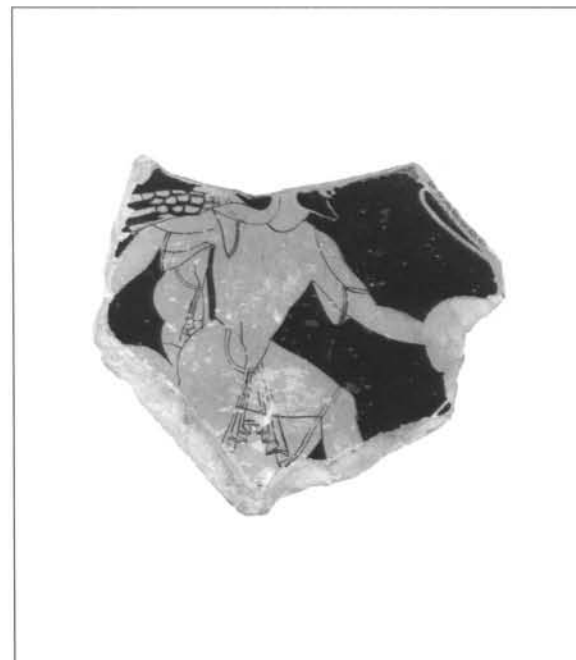
1 Inside
85.AE.505.12 (no. 87) 1:1



2 Outside
85.AE.505.12 (no. 87) 1:1



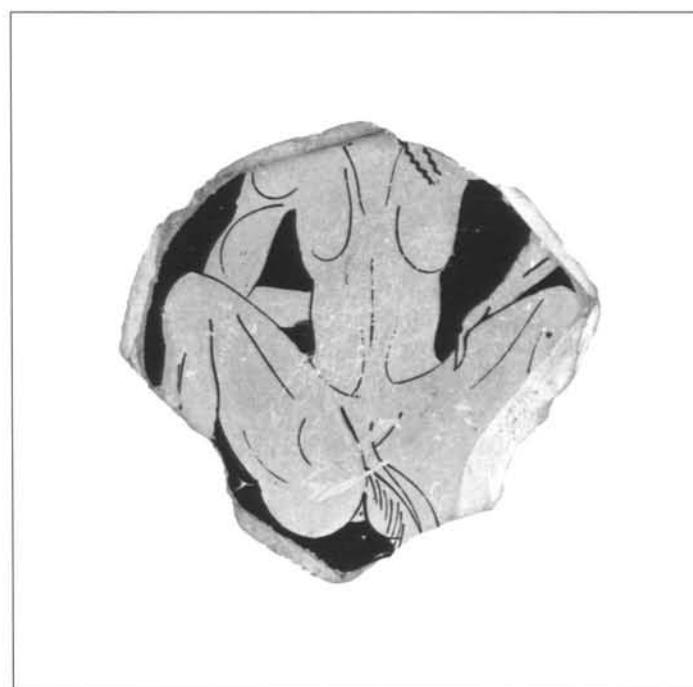
3
86.AE.299 (no. 88) 3:4



4
86.AE.300 (no. 90) 3:4



5
86.AE.340 (no. 92) 1:1



6
86.AE.338 (no. 93) 1:1



7
86.AE.302 (no. 94) 1:1



8
86.AE.303 (no. 96) 1:1



1



2

86.AE.298 (no. 89)



1



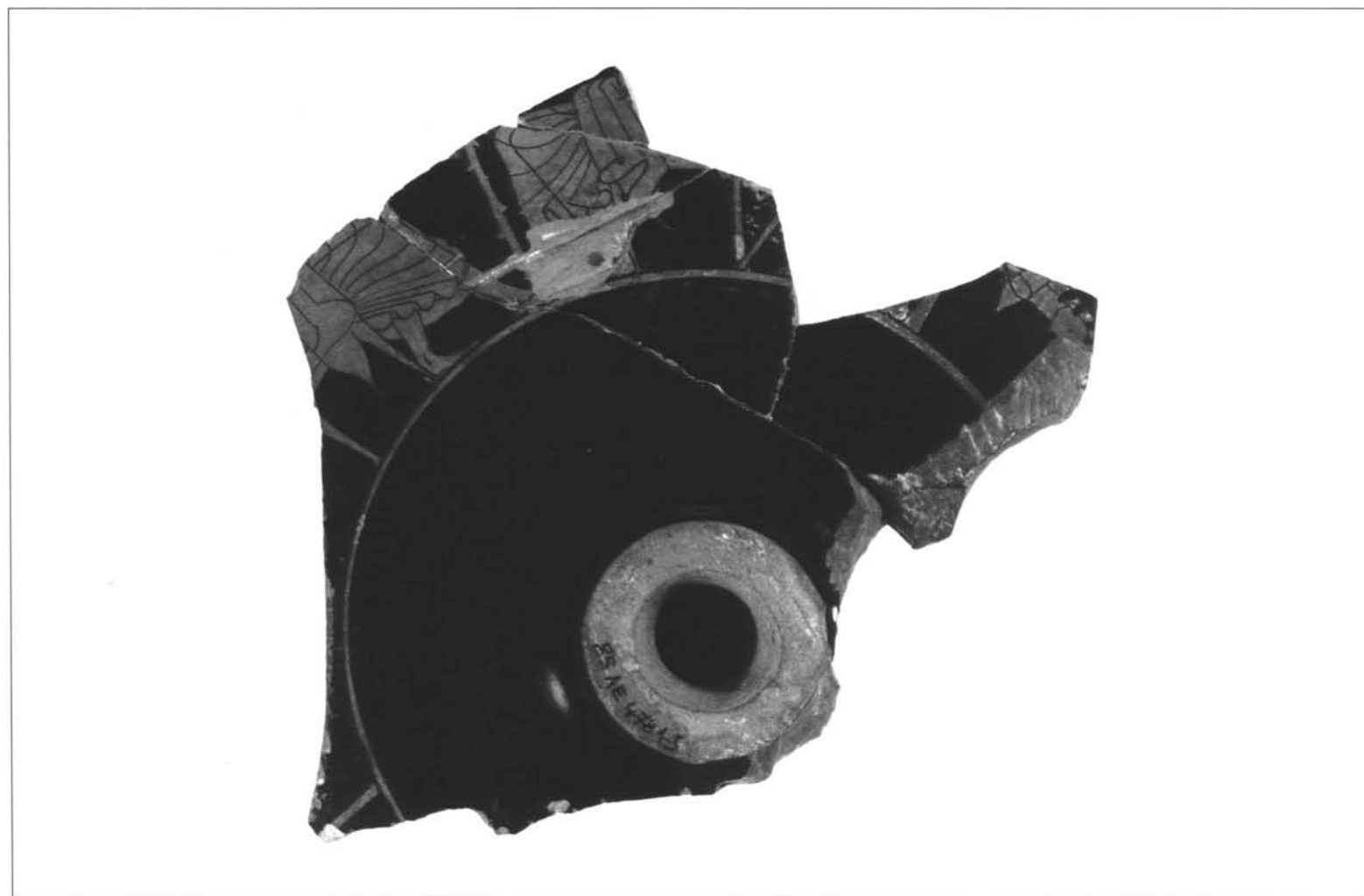
2

86.AE.301 (no. 91)



1

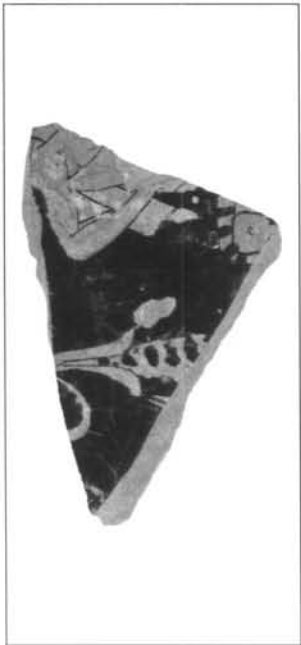
Inside



2

Outside

85.AE.478.1-.5 (no. 95) 1:1



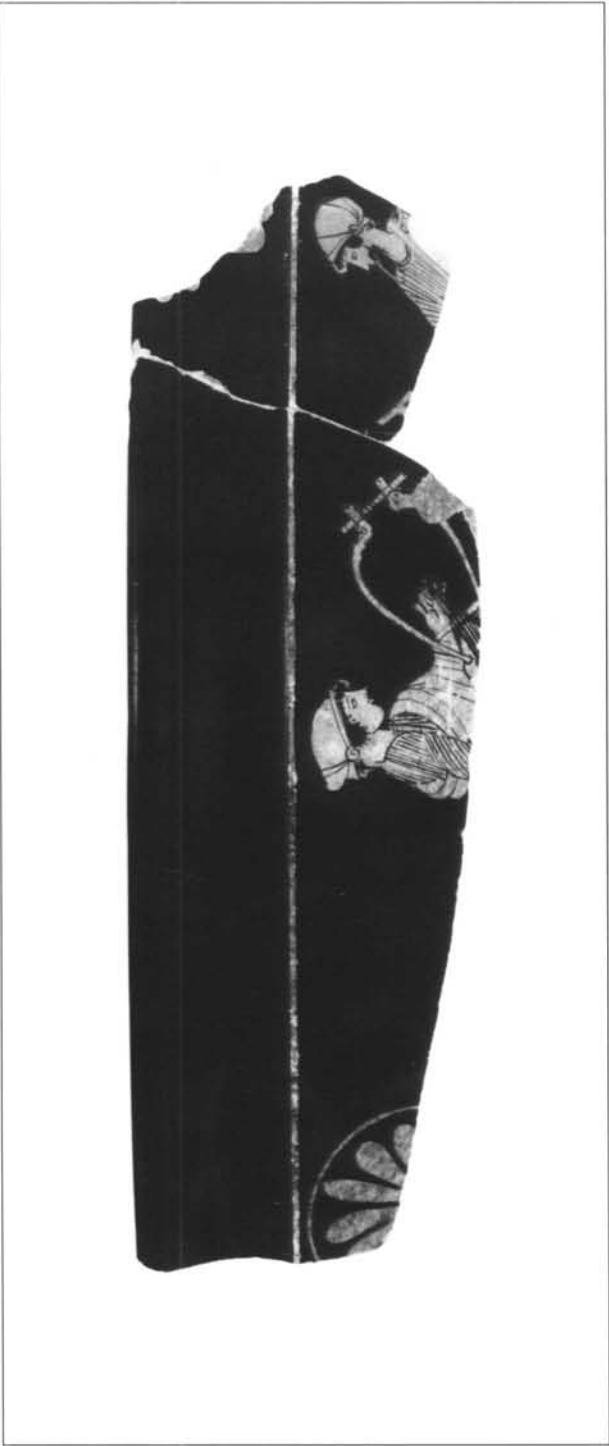
1

85.AE.478.8 (no. 95) 1:1



2

85.AE.478.6 (no. 95) 1:1



3

86.AE.386 (no. 97) 1:1



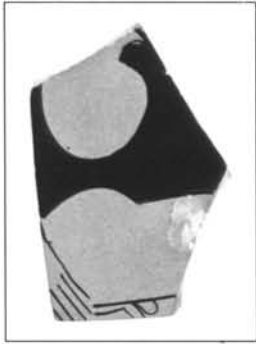
4

86.AE.347 (no. 99) 1:1



5

86.AE.371 (no. 100) 1:1



6

86.AE.363 (no. 101) 1:1

7

86.AE.342 (no. 102) 3:4



1

Inside

85.AE.470.1 (no. 98) 3:4



2

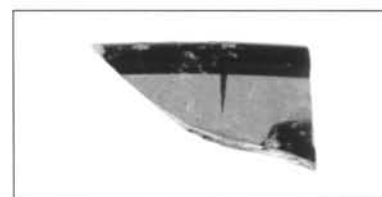
Outside

85.AE.470.1 (no. 98) 3:4



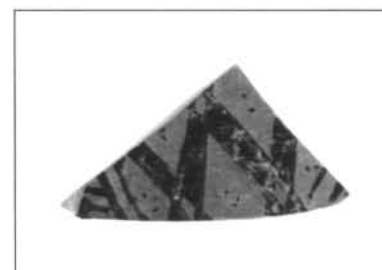
3

85.AE.470.3 (no. 98) 1:1



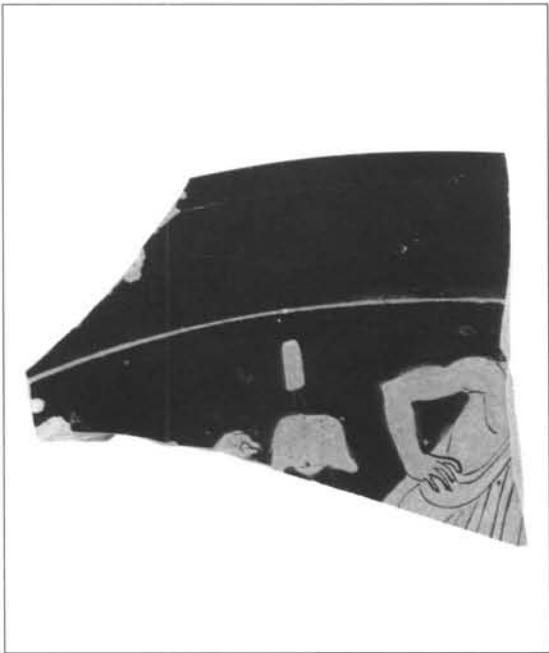
4

85.AE.470.4 (no. 98) 1:1



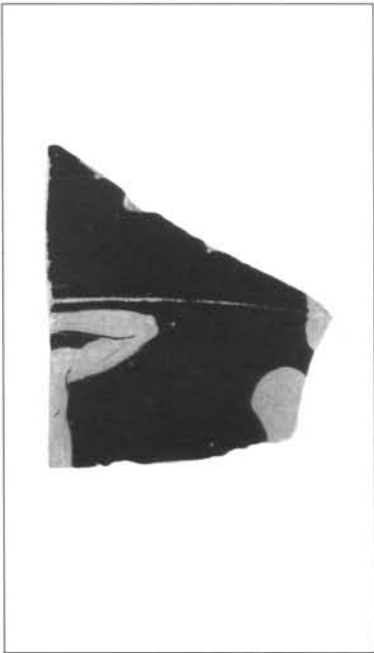
5

85.AE.470.5 (no. 98) 1:1



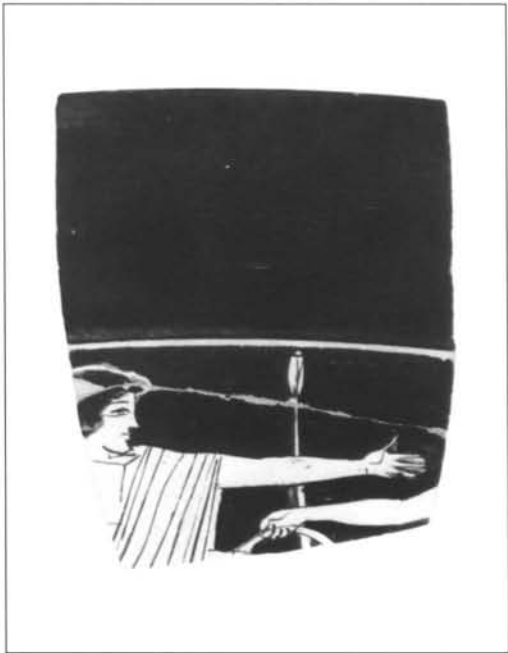
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86.AE.336.1 (no. 103) 1:1



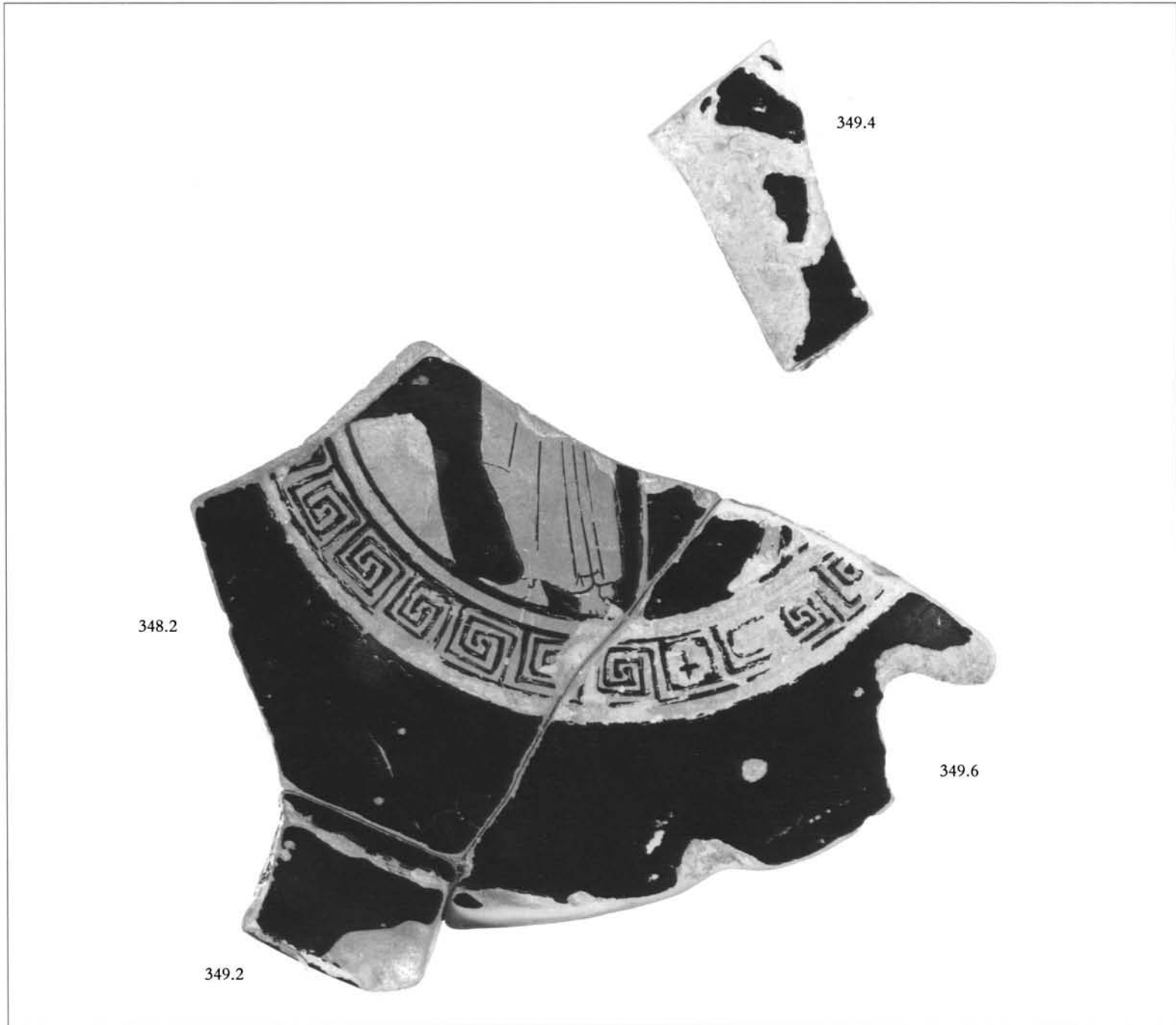
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86.AE.336.2 (no. 103) 1:1



3

86.AE.333 (no. 104) 1:1



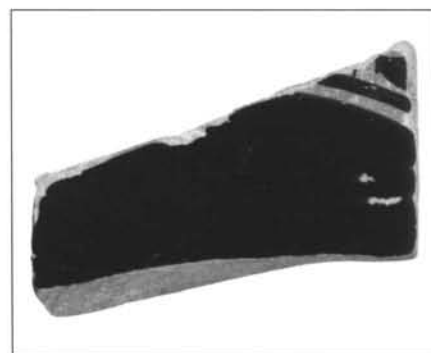
4

86.AE.348.2 + 86.AE.349.2 + .6, .4 (no. 105) 1:1



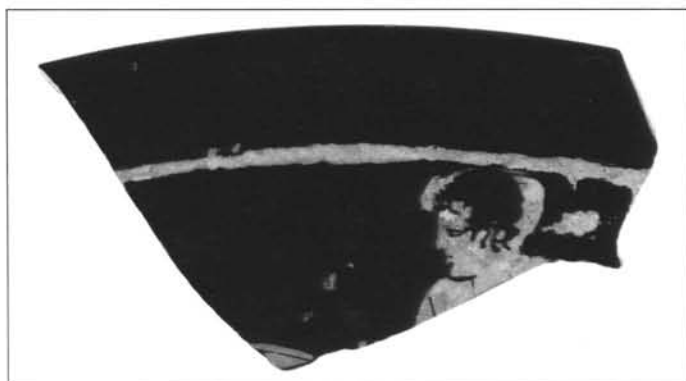
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86.AE.348.2 + 86.AE.349.2 + .6 (no. 105) 1:1



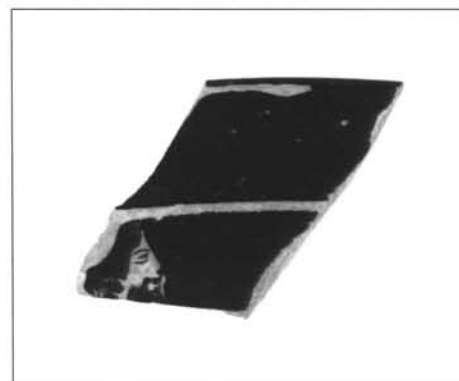
2

86.AE.349.4 (no. 105) 1:1



3

86.AE.349.5 (no. 105) 1:1



4

86.AE.349.1 (no. 105) 1:1



5

86.AE.388 (no. 107)



86.A.E.313 (no. 106) 3:4

